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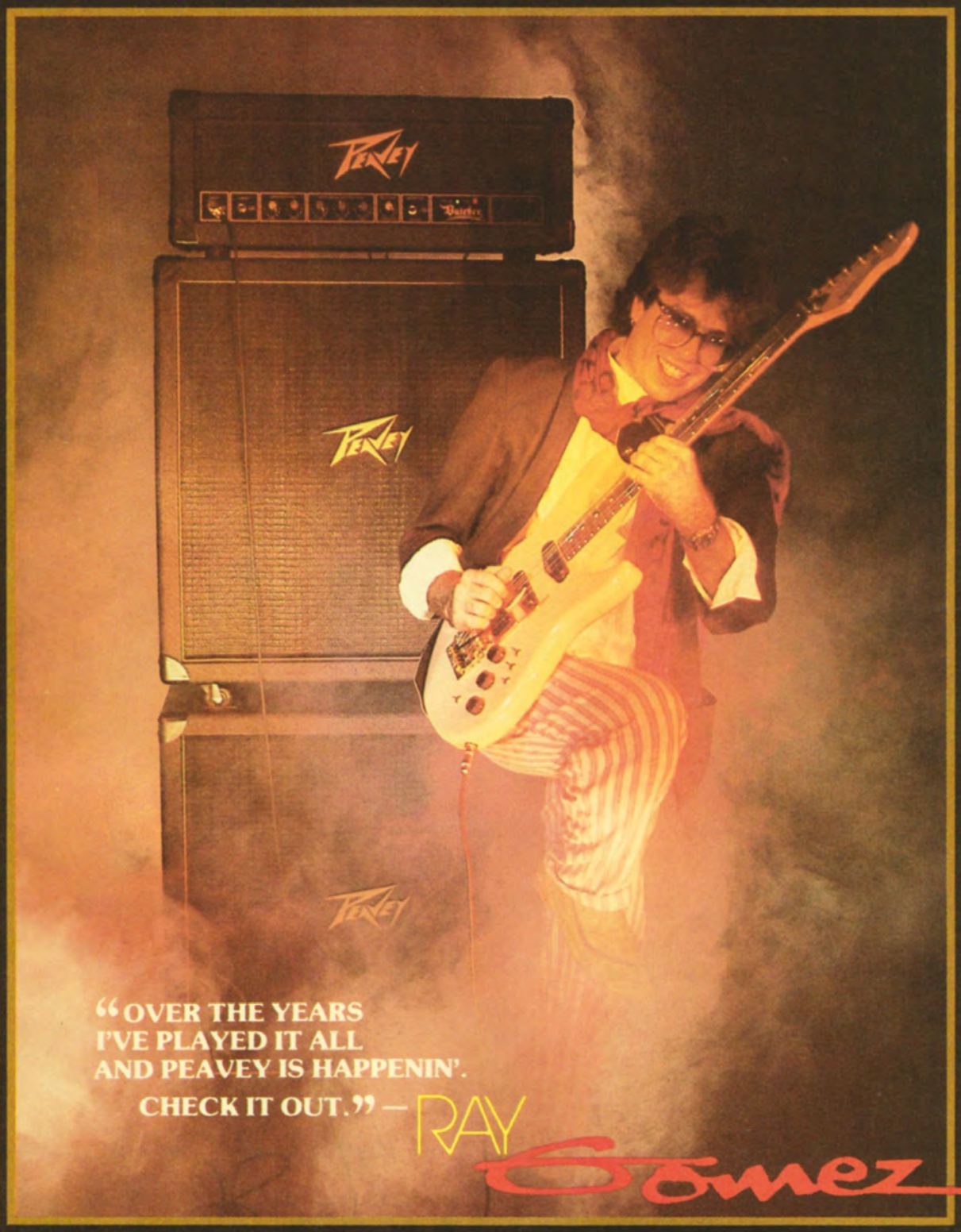


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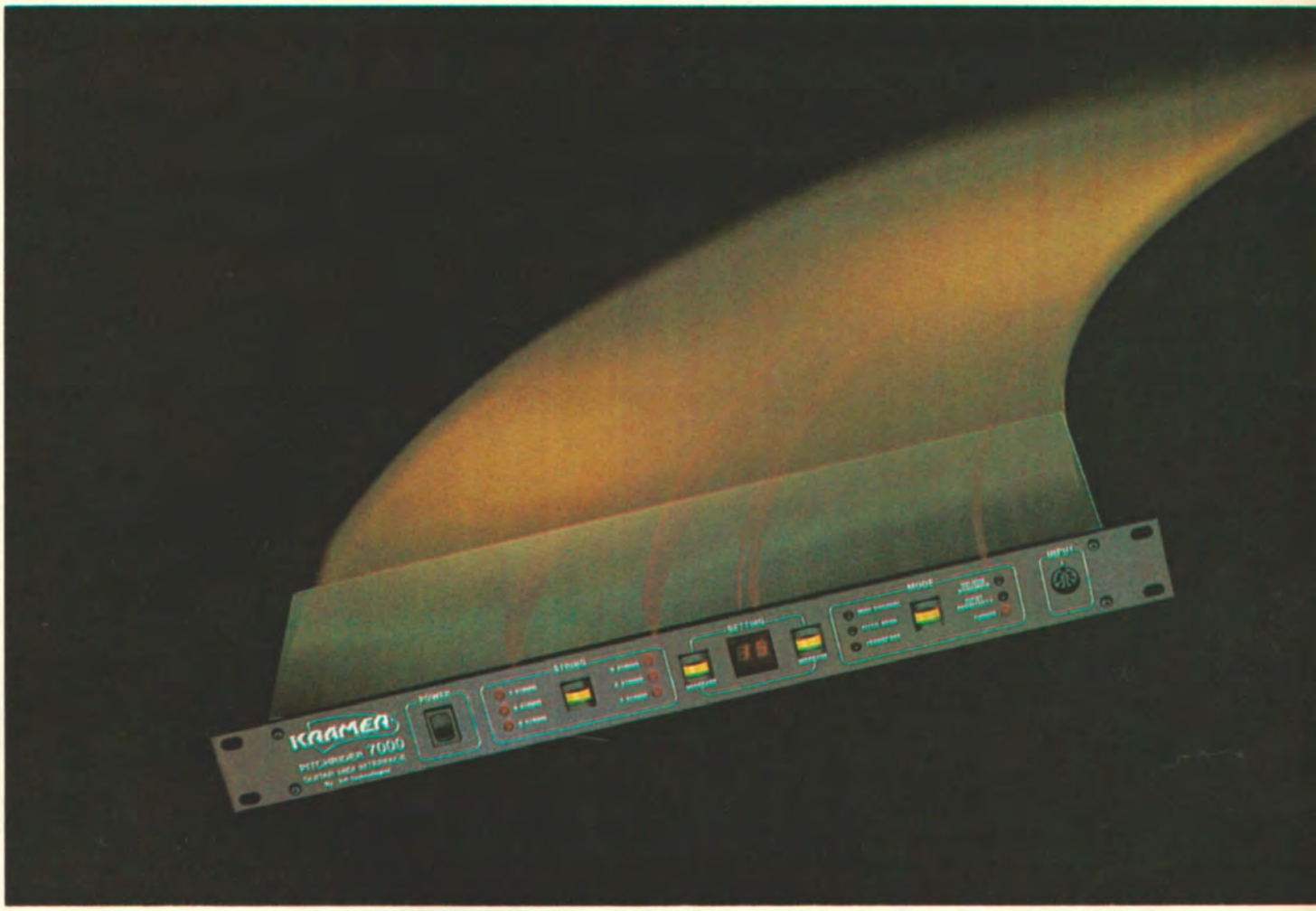


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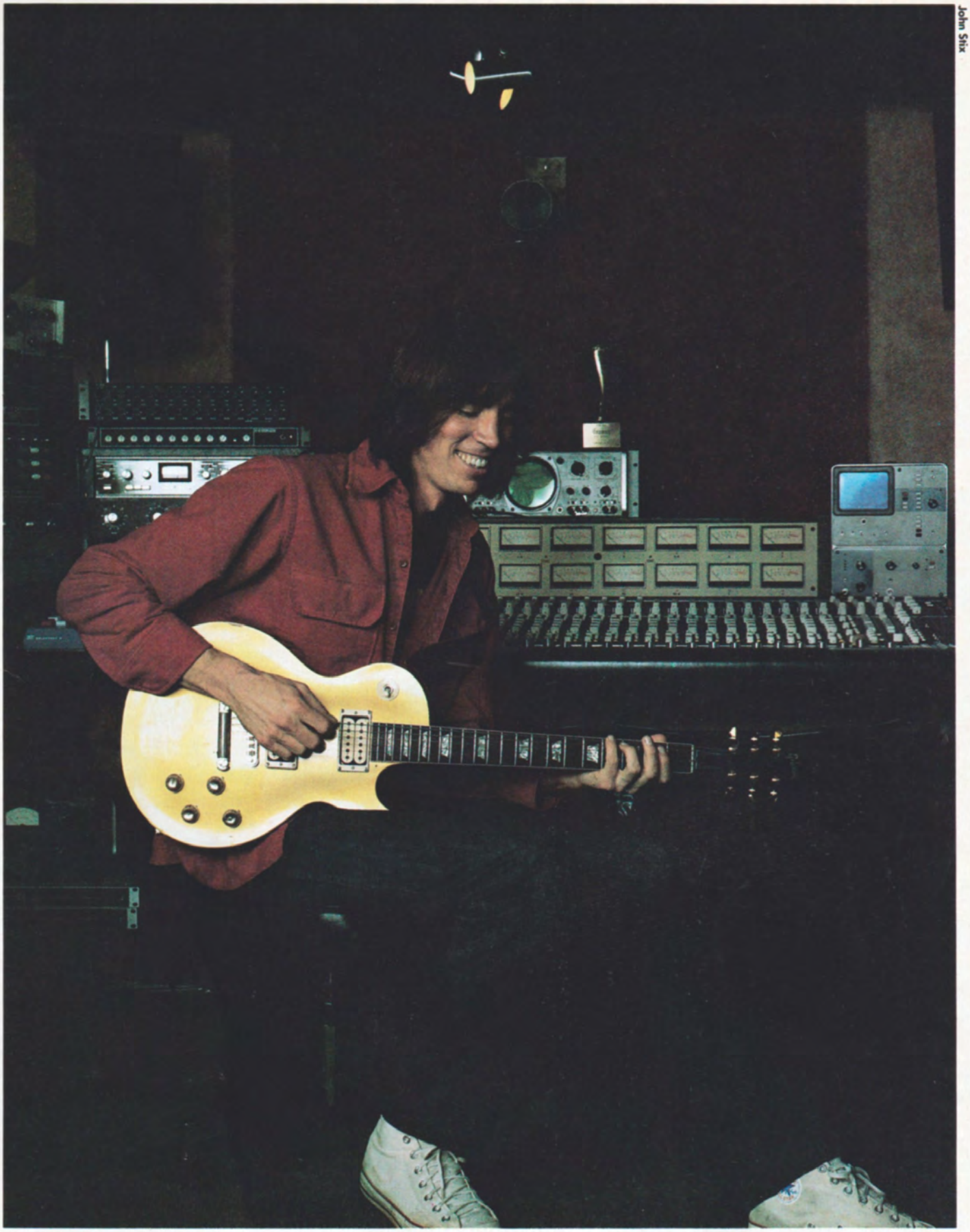

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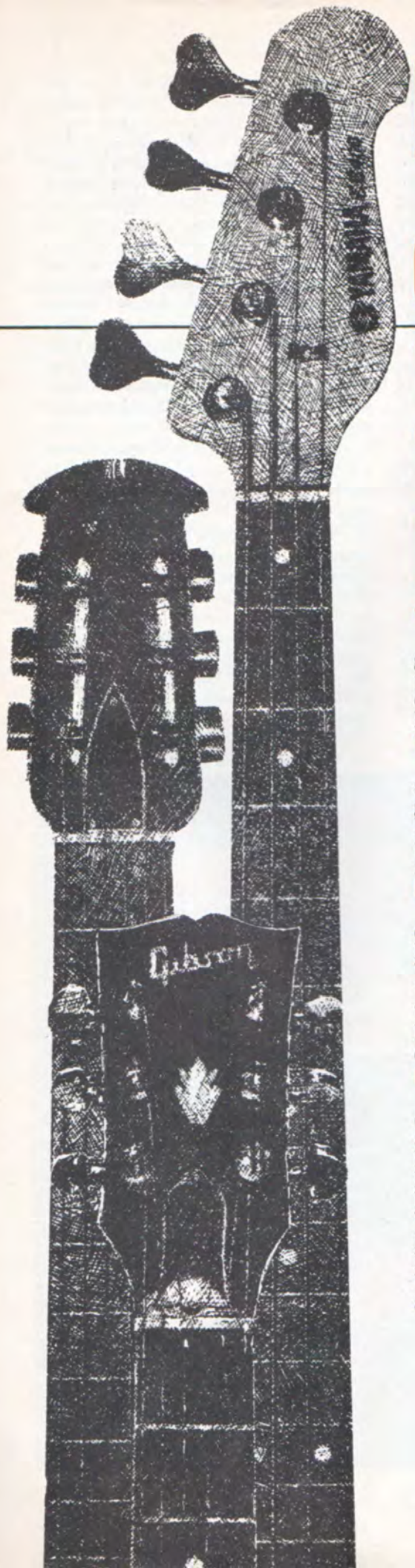

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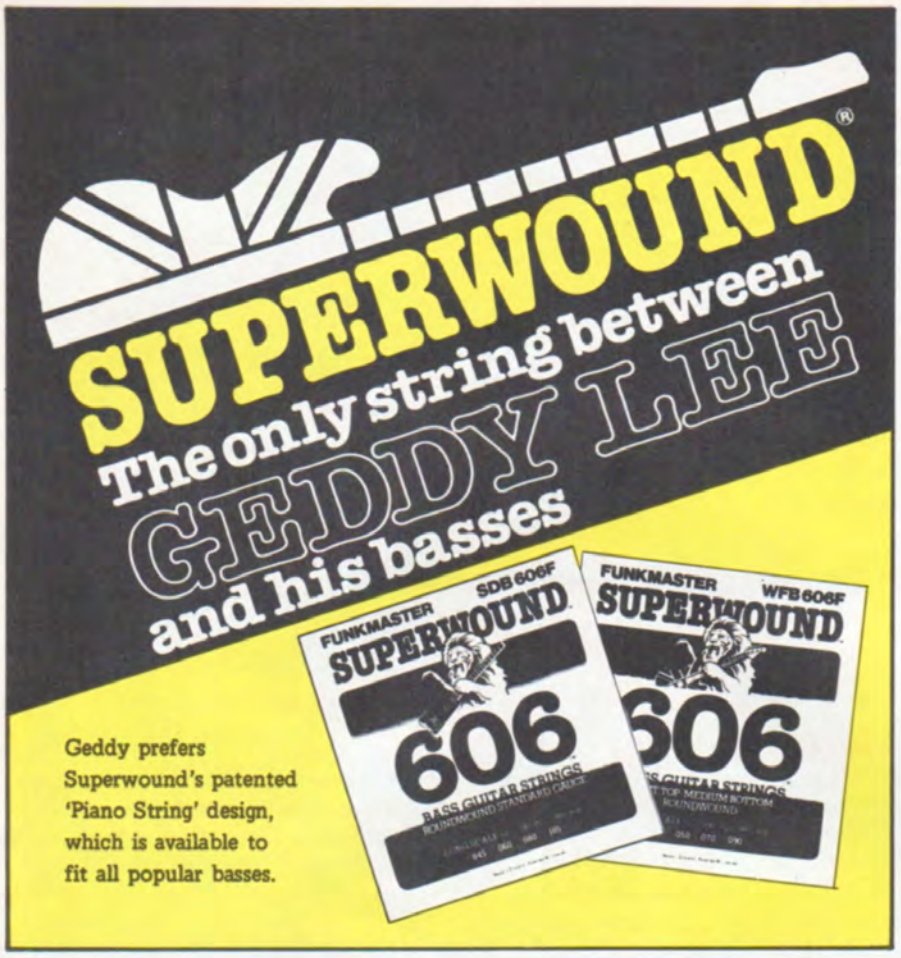


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Dear **GUITAR**,

Let's get serious! W.A.S.P! I'd find more enjoyment playing three hours of *Jingle Bells* than three minutes of that worthless stuff! C'mon now! How about some real tunes by some masters such as Vai, Morse, Lukather, Schenker, Lifeson, May, Gilmour, Knopfler, DiMeola and Rhoads. No more Blackie Hopeless and other shoddy metal!

*Screamin' Janis*
*Hollywood, CA*

Dear **GUITAR**,

I am writing this to commend your magazine, as a whole, on its various components. In particular, I am referring to Billy Sheehan's Bass Secrets column in the Nov. '85 issue. I couldn't have been happier to read what Entwistle and Jones proved long ago. Being a bassist, I am tired of the bass being regarded primarily as a back-up or supporting instrument. I'm grateful that one of rock 'n' roll's best bassists finally stood up for an instrument that has the potential to be one of the heaviest solo sounds ever to grace an eardrum. To all who doubt this, remember, a bass is only as dull as the person playing it.

*Kevin Luciani*
*Toronto, ONT*

Dear **GUITAR**,

I wish to extend my thanks for your Nov. '85 and January '86 issues. Each contained pieces that I have always cherished, yet didn't have the patience to learn until now (i.e. *Cause We've Ended as Lovers*, *Greensleeves* and *Couldn't Stand the Weather*). I'm happy, overjoyed, thrilled and pleasantly surprised that you've strayed away from tunes of the heavy metal genre and more towards what seems to be the wants and desires of your readers. I would like to read more about Steve Howe, Robert Fripp, Pat Metheny, Steve Morse, Michael Hedges, Mike Knopfler, Eric Johnson, Adrian Belew and more of Beck, Vaughan, Hendrix, Lifeson, B.B. and Albert King.

*Ed Keely*
*Littleton, CO*

Dear **GUITAR**,

I am writing this letter because I am growing more and more dissatisfied with the format of the magazine, mainly the increasing space and time being devoted to bassists. When the prototype issue of **GUITAR** came out, there was no inten-

tion of including bass lines with the tablature and lyrics, nor was there a Bass in the 80s or Bass Secrets column. But ever since then, **GUITAR** has continually pandered to the pleas of bass players. Bass lines are useless to guitarists, and the new format with $15 worth of sheet music for guitar and bass in each new issue is worth only half the price paid by guitarists, with or without a subscription. A switch back to the original format would allow the printing of ten songs for guitar in each new issue if bass lines were eliminated. After all, this is **GUITAR**, not **GUITAR and BASS**.

I know the bass is a guitar, but if this magazine is intended to be for all guitars, then where is sheet music for the 12-string and other various types of guitar? I hope my point is clear and I don't want to offend any of the bassists, but this magazine isn't big enough for all of us, and it was never intended to be.

*Lonnie Melland*
*Ham Lake, MN*

Dear **GUITAR,**

When Jay Jay French wrote his Rock-Climbing article in your January 1986 issue, his memory must have failed him. First of all, I was the lead guitarist for Thulcandra, not Focondra, as it was misspelled in the article. We were the house band of the Sunshine Inn and we opened for bands like J. Geils, Deep Purple, Mott, the Byrds, as well as Kiss and others at the Convention Hall in Ashbury Park. At that time we were the premier rock band of the Jersey area, doing what bands like Twisted only dreamed of doing. We had the largest following of any band in the Jersey scene, and we did it with originals not copies, something that at the time, Twisted couldn't cut.

I remember telling Twisted that they would get booed if they played Mott songs while opening for Mott, but they did anyway. They went over poorly and hardly got any applause. It was Thulcandra that received the encores, and that's the truth!

I am still a formidable guitarist and respected instructor and I feel the truth about Thulcandra should be known!

*Joe Ferraro*
*Cranford, NJ*

Dear **GUITAR,**

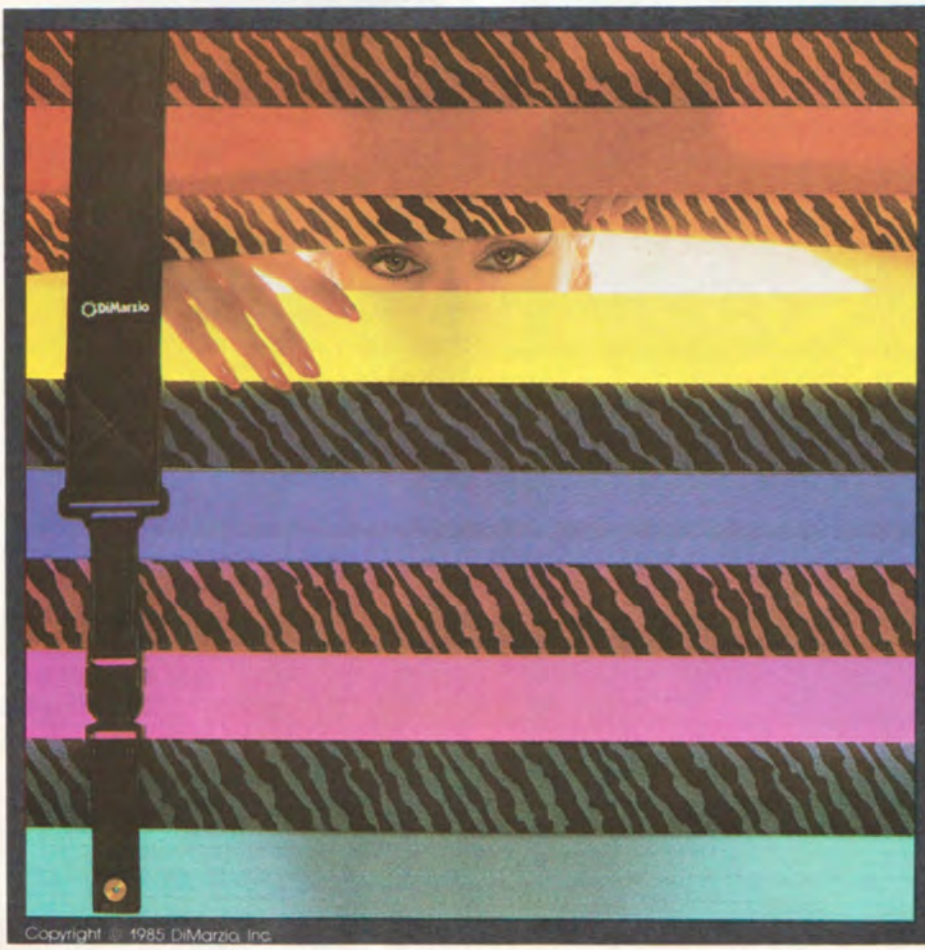
I would like to congratulate you on the excellent interview with John Paul Jones in your February issue. Recognition of one of rock and roll's most talented musician's has been long overdue. The article on Jake E. Lee also opened my eyes to one of the most innovative guitarist today. His story was especially interesting to me, since I also played the piano for many years, and have recently begun to play the guitar, around the same age as Jake did.

*Tracy Simon*
*Farmingdale, NY*

Dear **GUITAR,**

Brionne Collins was right! How dare you put us poor bassists through such agonizing torment? I filled in the Ignoble Awards ballot in ten minutes-save the bassist ballot. For the next week I pondered, puttered, and played records until at last I decided Geddy Lee was the winner. I felt guilty every time I heard the word "Fish," but I am glad that there are others who were as pained with this decision as I was! But with this poll, I've turned over a new leaf! Never again will I mail in a ballot for Circus or Hit Parader! Time and again, I sadly watched as Alex Lifeson, Blackmore, Page, Gary Moore and of course Geddy and Chris, were continually shot down in best musician categories by the likes of Ratt and Motley Crue. Not knocking them (and apologies to anyone I may have offended), but who did these groups learn from?

*Michael James Vaughan*
*Belton, TX*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Ross Marino

Beneath the glitter and the glamour of the original Kiss, fire-breathing electrified logo and all, the essential ingredient fueling the whole spectacle was always the songs. Elemental as any of your long-lasting rock formations, the songwriting part of Kiss assured their fortunes far more than makeup ever did. If bassist Gene Simmons was influenced by the Beatles, his rhythm guitar partner, Paul Stanley, had a special love of the blues. In his bedroom late at night while he was growing up, you might have heard him wailing like Dave Van Ronk. "I don't think there have ever been real boundaries on what a Kiss song is," Stanley said, "because it's purely what's comfortable. We've done things from *Beth* to *Heaven's on Fire* to *I Was Made for Loving You* to *Tears Are Falling*. So it's purely a gut instinct. I remember a song I wrote on probably our sixth album, called *Hard Luck Woman*, which I wrote as an exercise to see if I could write a Rod Stewart type of song. When that song came out, many people thought it was him. Lately I've written a couple of songs that should be sung by a woman. I think it's good to try something like that. Whether or not you use it isn't the point. I think it's important to learn."

Like Lennon & McCartney in their later years, Simmons and Stanley do their writing apart now. "I think I've always tried to have complete control of my stuff, and it's always been handed to me," Stanley said. "The philosophy of this band has always been to give somebody enough rope to hang himself." Though toying with the noose, Paul certainly came out unscathed in this most informative chat on songwriting.

## PAUL STANLEY OF KISS by Bruce Pollock

There was one point where it became real obvious that we needed to reassess what we were doing, otherwise we would wind up rewriting *Strutter* and *Rock and Roll All Night* for a few albums and call it quits. I remember there was a song on **Love Gun** called *Tomorrow and Tonight*, which was basically a rehash of *Rock and Roll All Night*, and to my way of thinking nowhere near as good. At that point I began to see that things were in a state where they could become redundant. I didn't want to change what we were doing as much as find a slightly different path. One of the beauties in playing music is that the better you become as a musician the better your writing should become, because you have the capability to write better songs. Your playing becomes broader. Which is not to say I'm trying to break new ground. The name of the game here isn't to ascend to some greatness by going from playing hard rock to sounding like Emerson, Lake & Palmer. I just wanted to do a better, more fully realized version of what we'd always done.

### PAUL & GENE

In the beginning it was really tough for us, because we were virtually on the road all the time and when we weren't on the road we were expected to go into the studio and do an album. So often we would finish a tour and then just woodshed and kill ourselves trying to come up with songs. A lot of the things on our third album, **Dressed to Kill,** were written in the studio. Gene and I would get to the studio early, and by the time Peter and Ace would show up, we would have today's songs. Musically, the song would be finished. Of course, the band at that point was a lot more limited in terms of what we could do—and that goes for all four of us. As Gene and I became better writers, we became either less willing to bend on our individual ideas, or it may have been that we both figured our songs would be stronger if developed by the person who wrote them. Originally we wrote a lot together—we would tend to help each other fill in the gaps. A song like *Rock and Roll All Night* came about because we felt we needed an anthem, a song that could be a rallying cry for all of our fans. So I went back to the hotel and came up with the chorus, the chords, the melody and the lyrics. Then I went down to see Gene, and he came up with the verses. We used to write a lot like that.

Now, because we've developed enough on our own, we've gone off in different directions. Even though the songs have a certain similarity to them, I could never write one of his songs and he could never write something like *Tears Are Falling*. I'm more involved in texture and subtlety than Gene is, not only in writing, but in arrangement, in dynamics, in terms of what goes into a recording. When I write a song I'm not only thinking of the song on the guitar, I tend to think of how it's going to be produced; how it's going to ultimately turn out.

Gene seems to enjoy writing constantly. He'll write 30 songs for an album. I'll write eight. I don't write as an exercise; if I'm not getting a charge out of a song immediately, I don't want to finish it. I've often asked Gene why he writes so many songs; even ones he knows are not gems. I think he's curious as to what someone else's response to the song will be. I am, too, but ultimately the person that counts the most is me.

### PRODUCTION

Around **Dynasty** I wanted to think more in terms of textures and dynamics

and shadings. I don't think it really crystalized until **Animalize**, where I pretty much threw caution to the wind. On **Asylum** I brought in finished songs, arranged songs. When I came in from the tour I had become pretty adept at using a Roland drum machine, and that, probably, was the key to writing everything on that record. Having that drum machine and putting it through a digital reverb like a Yamaha 1000, made a tremendous difference, because once I had a guitar part I could get a drum part to fit it, which would help me finish. Or I would start with a drum part and write from there. *Tears Are Falling* is identical to my demo. The drum machine is programmed to the same beat that Eric wound up playing. The bass part is the same; the guitars are the same. Learning to work that damn drum machine was such a bitch, though. Programming songs would literally take six-seven hours. As a rule, six-seven hours for me to be pressing buttons is about as likely as me flying without wings. It's just not going to happen. And yet, because I was so enthused, I did it. So on this album, the songs were very much finished; they were arranged down to the vocals and harmonies.

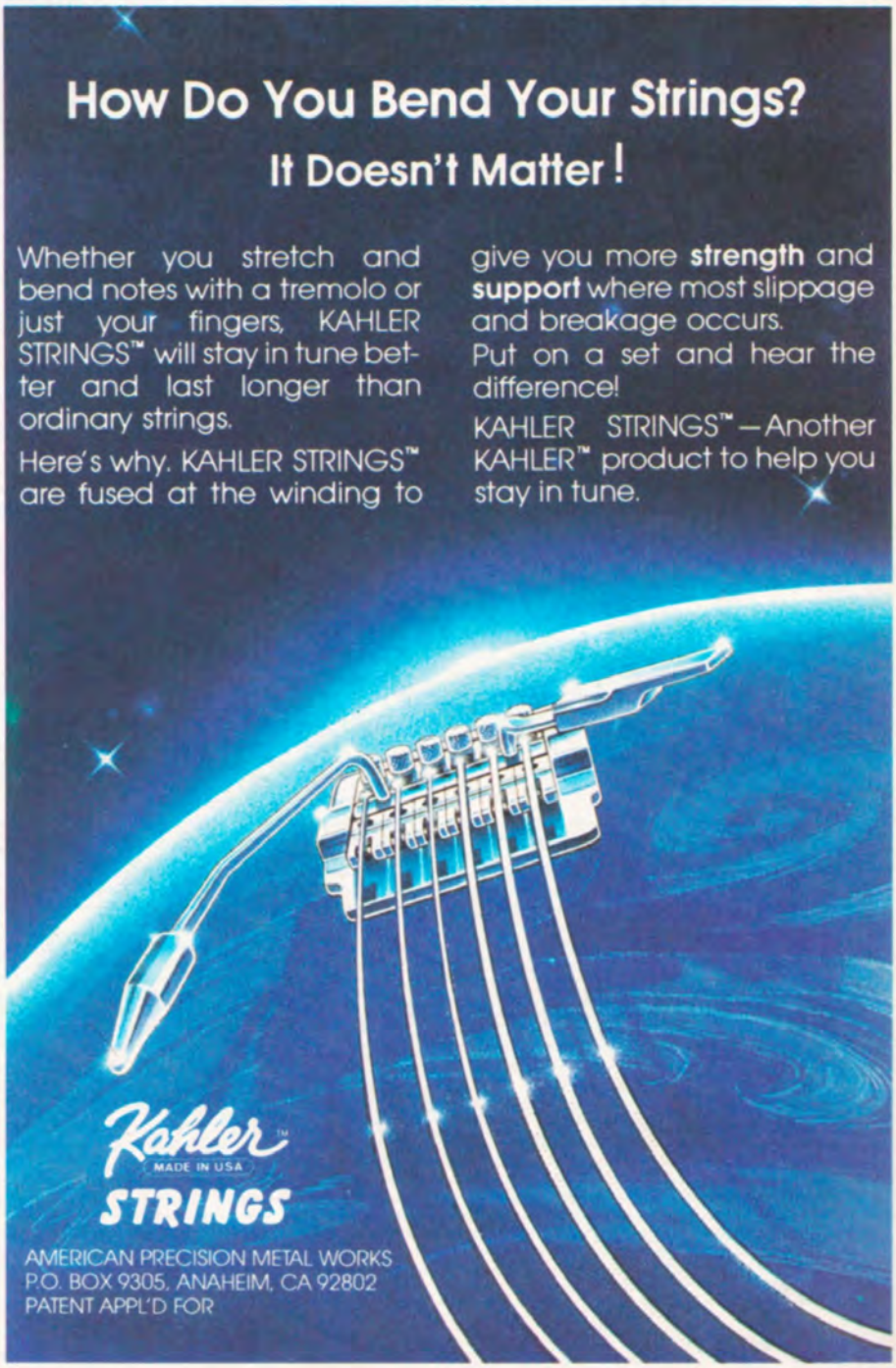
## WRITING

I just sit and force it. When I have writing to do, I don't go out. I just sit on the sofa with a drum machine, a tape recorder and a guitar from the time I wake up until I go to sleep, and sooner or later, I guess it's like a snowball, it just picks up momentum on its own and starts rolling. All of a sudden you're into something that's not quite the same as what you did last time. Maybe I'm more receptive, or maybe I'm looking for something new, or maybe I've learned something new on guitar. Things I hear turn up in the music whether someone else can hear them or not, and maybe that's the spark that brings the next song.

I almost make it a policy not to write until I have to go into the studio. For what I do with Kiss, I think immediacy is important. It's almost like a newspaper that's hot off the press; the ink is still wet. That's the feeling I want with the songs. It's as close to what I'm feeling today as possible. I don't want to write art music; I want to write rock and roll, and the danger with spending too much time on it is that it loses its basic honesty and integrity and becomes something else.

I may finish the song on my own, or I may work with a collaborator like Desmond Child. I always think of a songwriting partner as somebody I can throw the ball to and they throw it back, somebody who is a catalyst in a sense. The foundation has to be mine. But, after 20 albums and probably 100 songs, I do get impatient. Very often I'll start something, almost like a sketch, and I want somebody to help me put the final coat of paint on it. The demo I'll do on my own, usually. I don't profess to play bass as well as most bass players, but I'll certainly get the feel of it, wrong notes and everything. And the same thing with guitar. What I sometimes lack in proficiency will certainly be there in attitude. Then I'll show it to the band. It's easier than sitting there trying to communicate what the song is about by just playing the guitar and singing.

To get myself into writing I have to break down an initial barrier. It doesn't happen overnight. It's like a state you have to reach, and once you're there it's almost a shame to stop writing, because you lose it, at least I do. And then I have to force my way back into it. At the end of **Asylum**, when I finished writing that stuff, I was pretty sure I was going to continue writing. The stuff was just gushing in. I was writing all kinds of tunes, not only for us. I was thinking of stuff for other people. But once I was finished with the album I just wanted to rest and relax for a bit . . . and it was over. ■

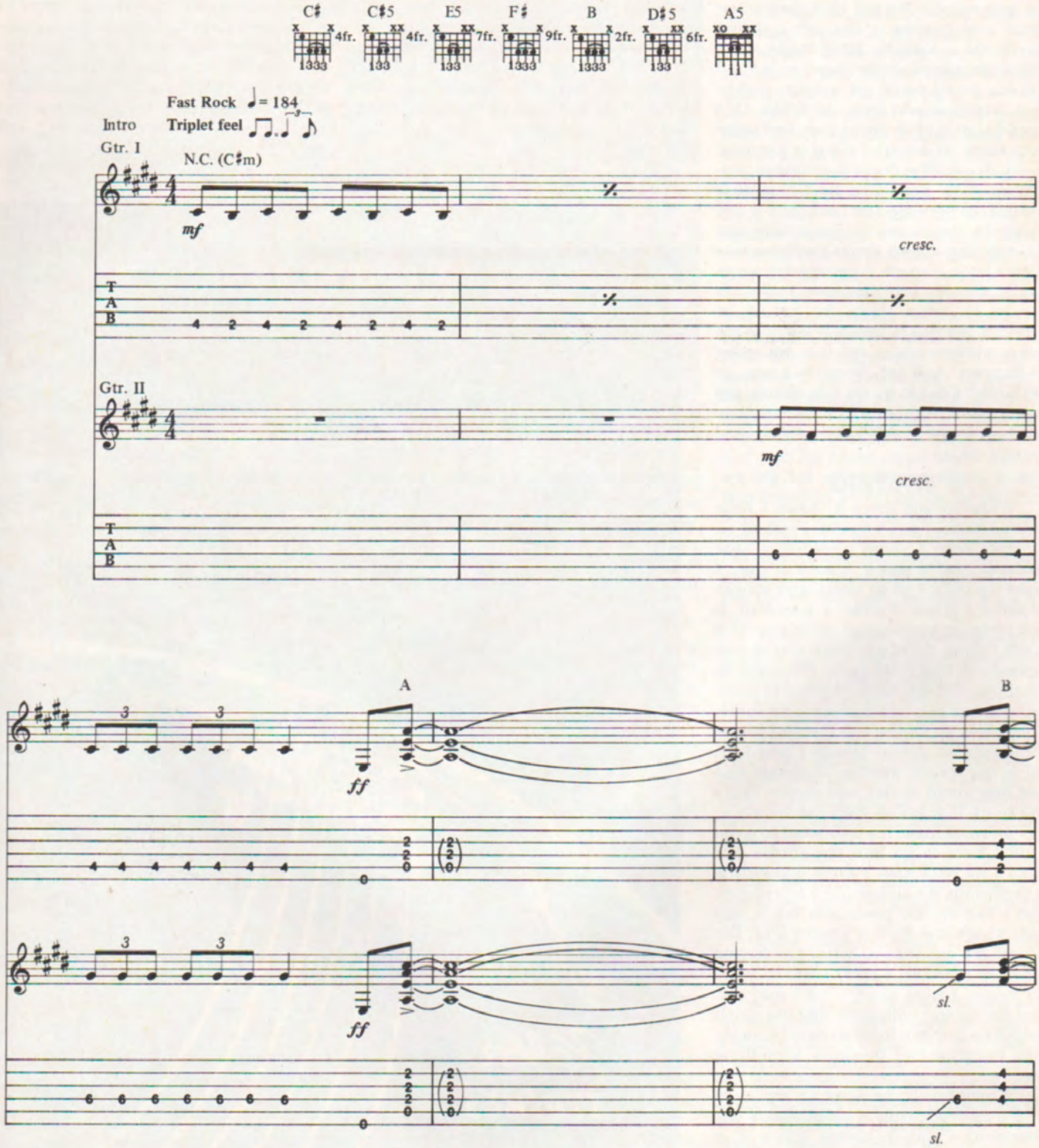


# DETROIT ROCK CITY

As recorded by Kiss

(From the album Destroyer/Casablanca 7025)

*Words and music by*
*Paul Stanley and Bob Ezrin*



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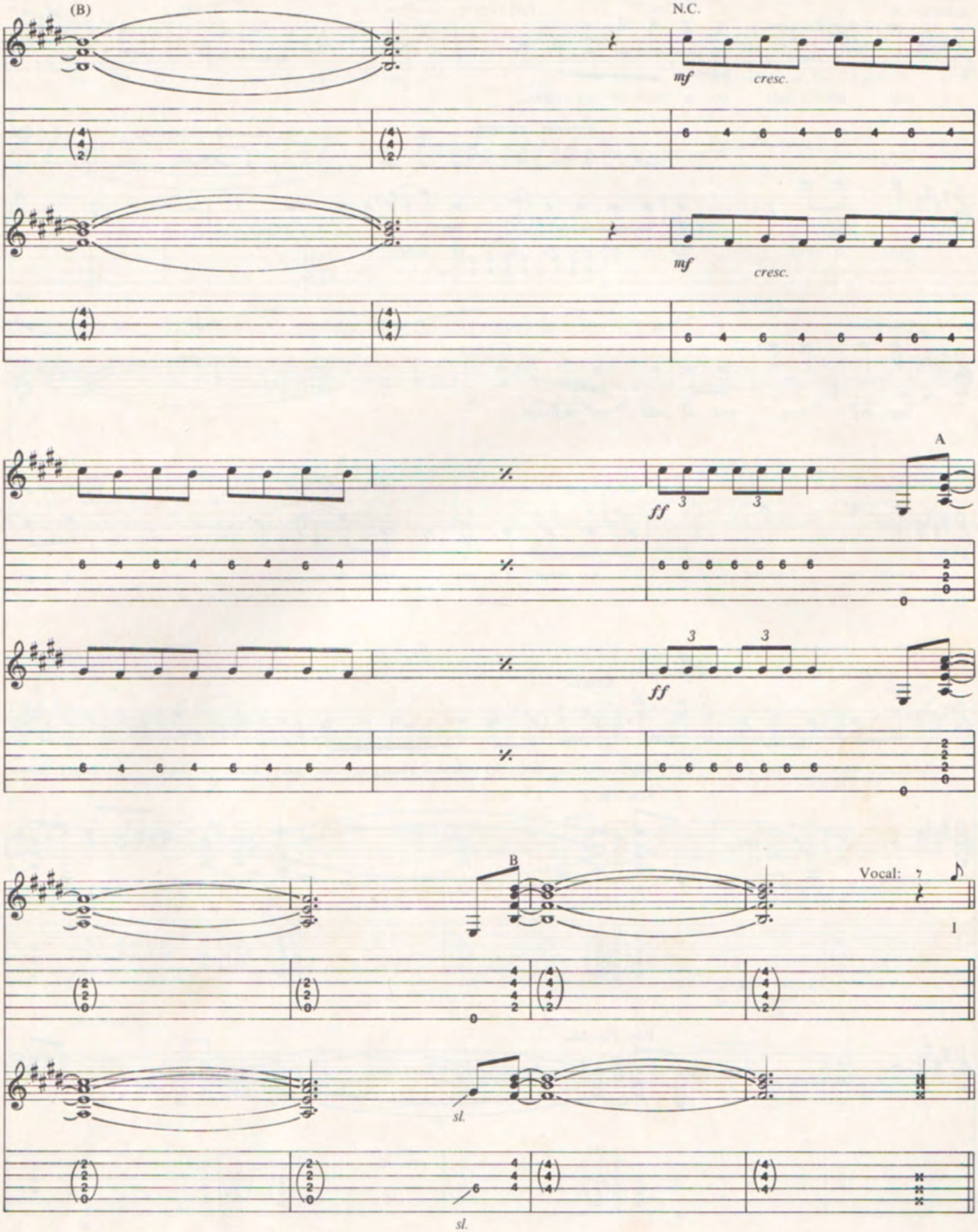

(B)
N.C.
mf
cresc.
mf
cresc.
A
ff
3
3
ff
3
3
B
Vocal:
I
sl.
sl.

1st Verse
Rhy. Fig. 1
(Both guitars)

C♯5 E5

feel up - tight on a Sat - ur - day night,

B F♯ C♯

nine o'-clock the ra - di - o's the on - ly light. I

E5

hear my song, and it pulls me through,

B F♯

comes on strong, tells me what I got (to) do. I got

(Gtrs. cont. in notation)
A5 Chorus B

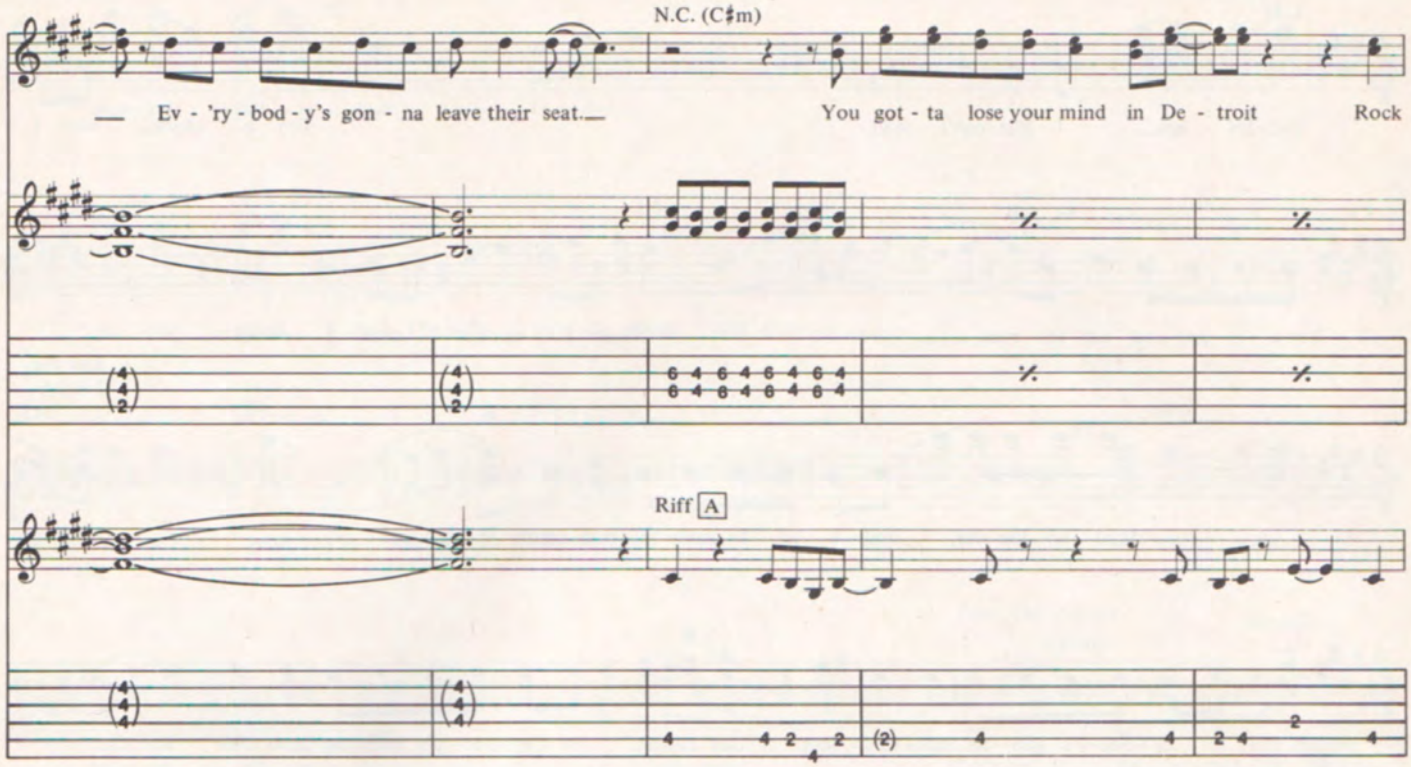
to get up! Ev - 'ry - bod - y's gon - na move their feet, get down!

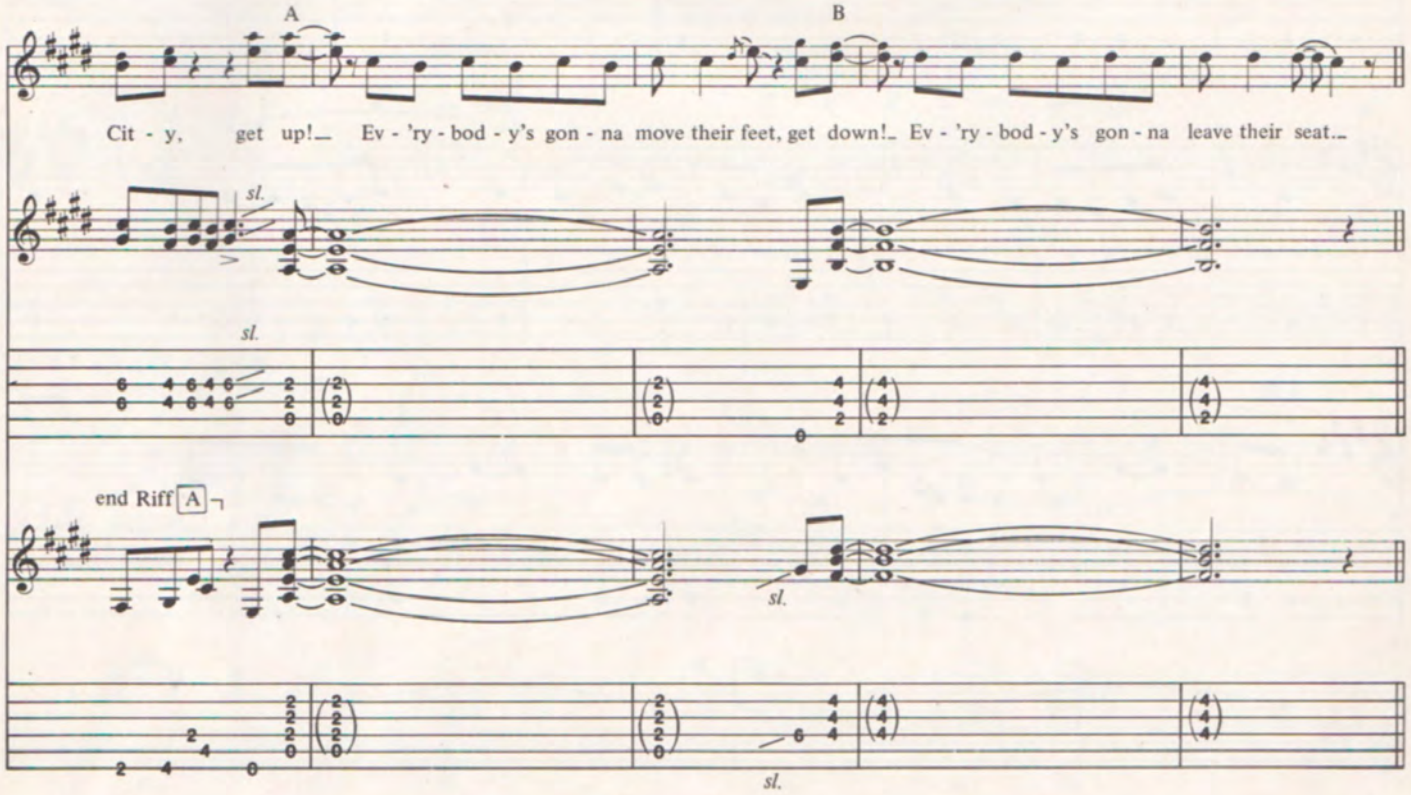
Rhy. Fig. 2

sl. sl. sl. sl.

Rhy. Fig. 2A

sl. sl.


N.C. (C♯m)
Ev - 'ry - bod - y's gon - na leave their seat.
You got - ta lose your mind in De - troit Rock
Riff A


A
B
Cit - y, get up! Ev - 'ry - bod - y's gon - na move their feet, get down! Ev - 'ry - bod - y's gon - na leave their seat.
sl.
end Riff A

2nd Verse

Repeat Rhy. Fig. 1

C♯5 E5

Get-tin' late, I just can't wait. Ten o'-clock, and I

B F♯ C♯

know I got-ta hit the road. First I drink, then I smoke.

Rhy Fig. 2 & 2A

E5 B F♯ A5

Start up the car, and I try to make the mid-night show. Get up!

Chorus

B

Ev-'ry-bod-y's gon-na move their feet. Get down! Ev-'ry-bod-y's gon-na leave their seat.

N.C. (C♯m)
(Both guitars)

Gtr. II
D♯5
*f*

C♯5 F♯ E5 Repeat Rhy. Fig. 2 & 2A (E) A5

*sl.* *sl.*

(E) B

3rd Verse
Rhy. Fig. 1
(Both guitars)

C♯5 E5

Mov - in' fast doin' nine - ty - five,

B F♯ C♯

hit top speed, but I'm still mov - in' much too slow. I

E5

feel so good, I'm so a - live. Hear my song,

Rhy. Fig. 2 & 2A
Chorus

B F♯ A5

play - in' on the ra - di - o, it goes: Get up! Ev - 'ry - bod - y's gon - na

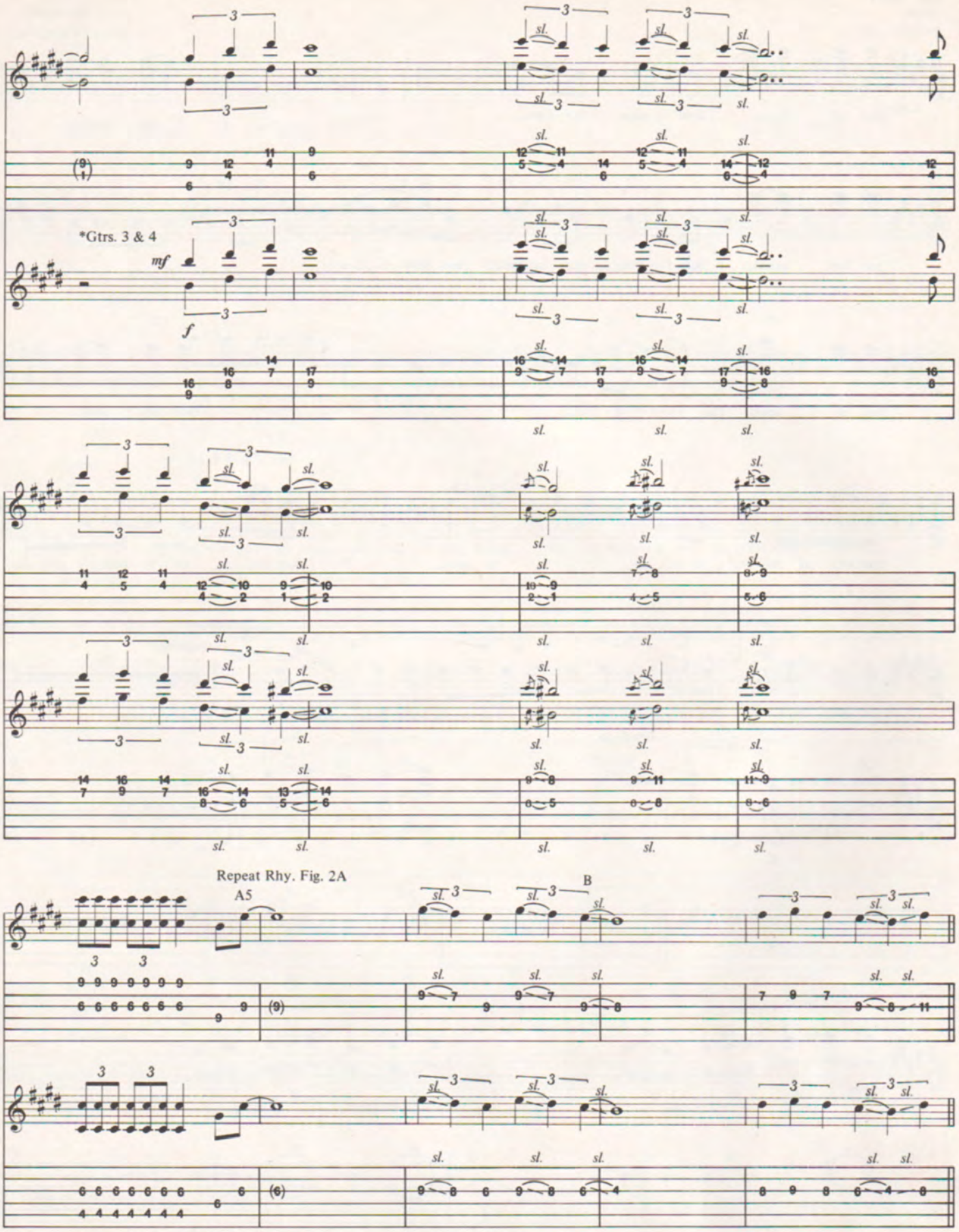
B C♯ (Drum fill) 3

move their feet. Get down! Ev - 'ry - bod - y's gon - na leave their seat.

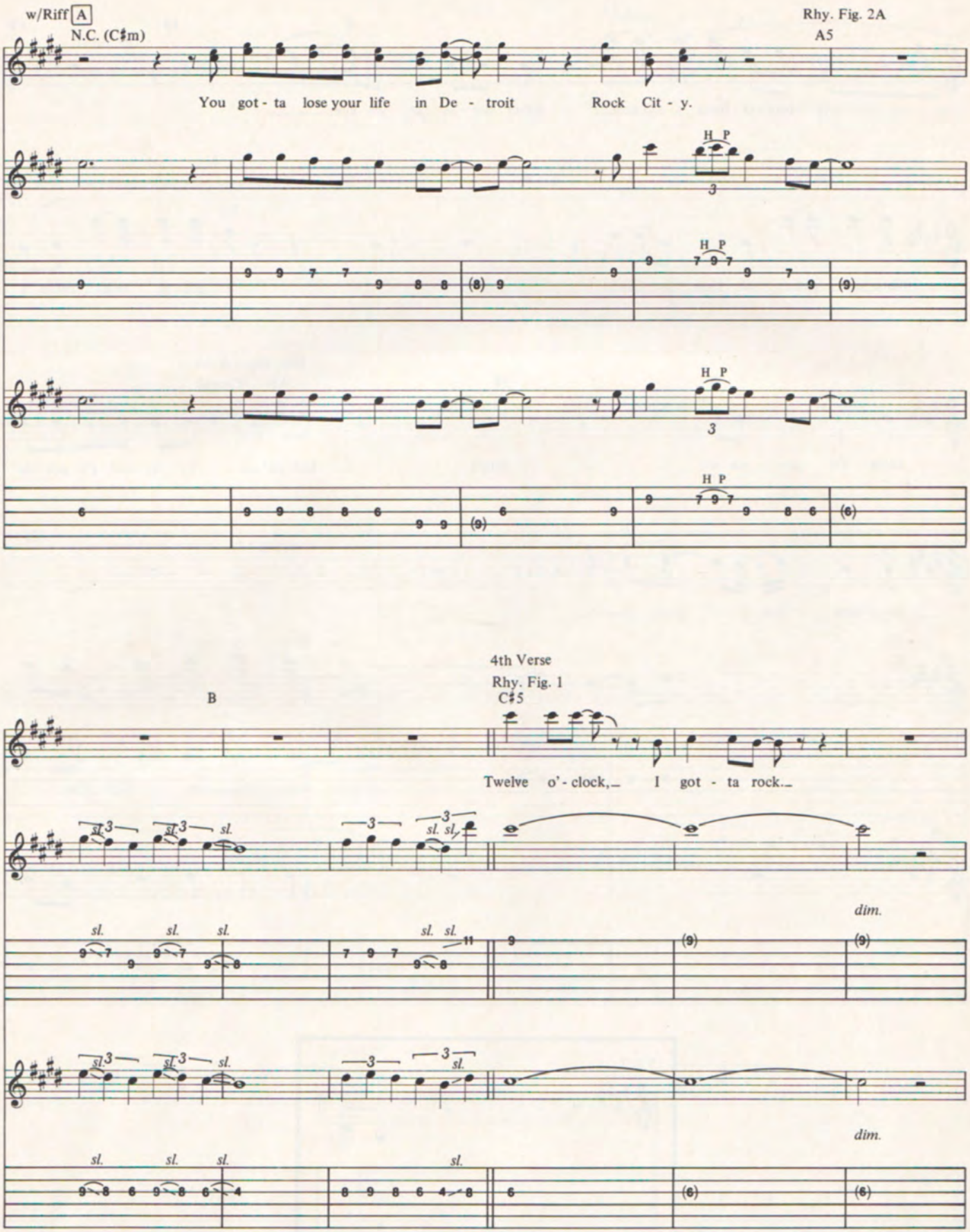
Interlude

N.C.
*Gtrs. 1 & 2 *mf*

*See performance notes




*See performance notes.


w/Riff A
N.C. (C♯m)
Rhy. Fig. 2A
A5
You got - ta lose your life in De - troit Rock Cit - y.
H P
3
B
4th Verse
Rhy. Fig. 1
C♯5
Twelve o' - clock,_ I got - ta rock._
sl.
dim.

E5 B F♯ C♯

There's a truck a - head, lights star - in' at my eyes.

E5

Whoa, my god, no time to turn. I got to laugh, 'cause I

B F♯ Rhy. Fig. 2 & 2A A5 Chorus

know I'm gon - na die, why? Get up! Ev - 'ry - bod - y's gon - na

B w/Fill 1 (C♯5)

move their feet. (Get down!)

sl. 3

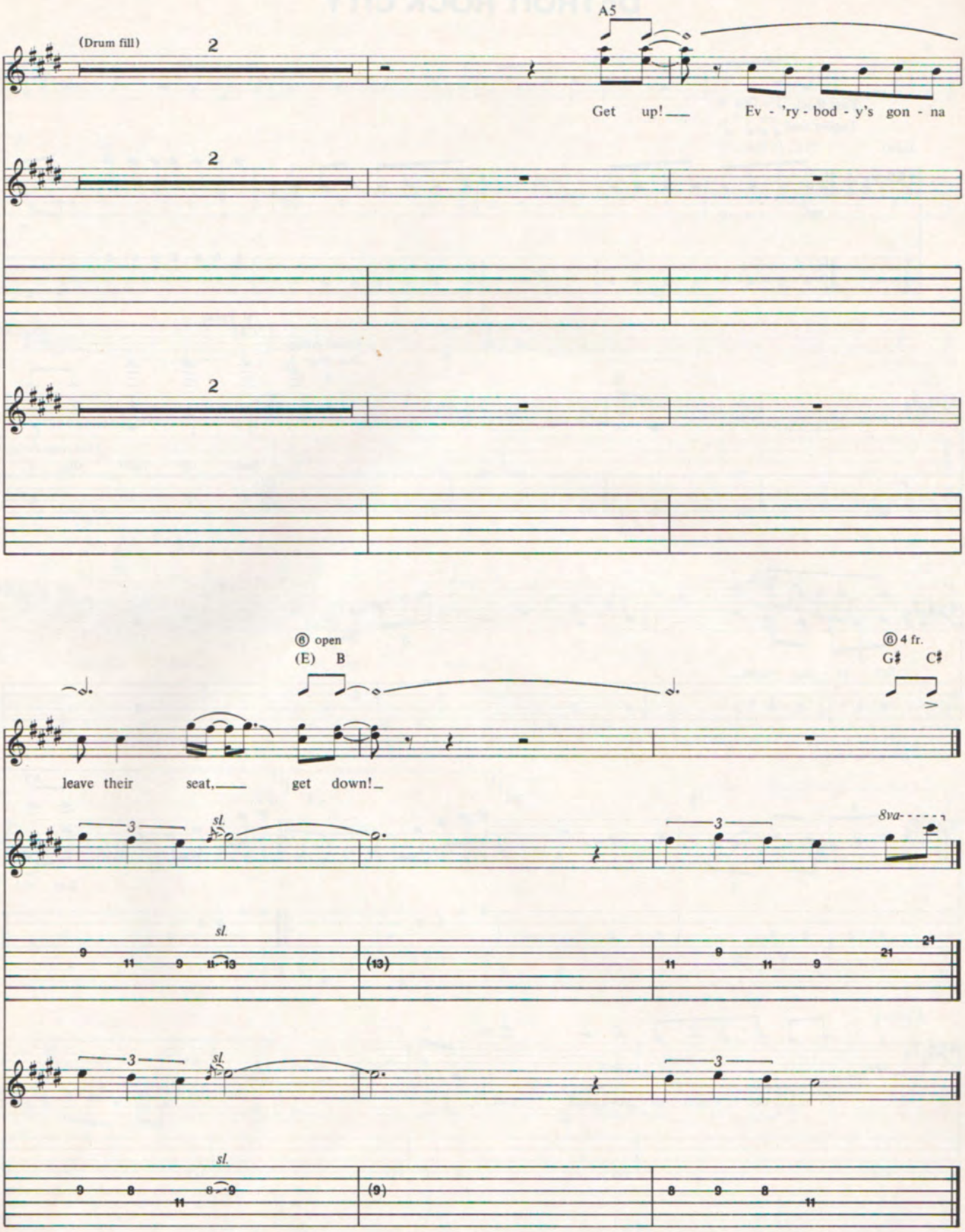
sl.

9 8 (8) 8 9 11 12 11 9 12 9

3

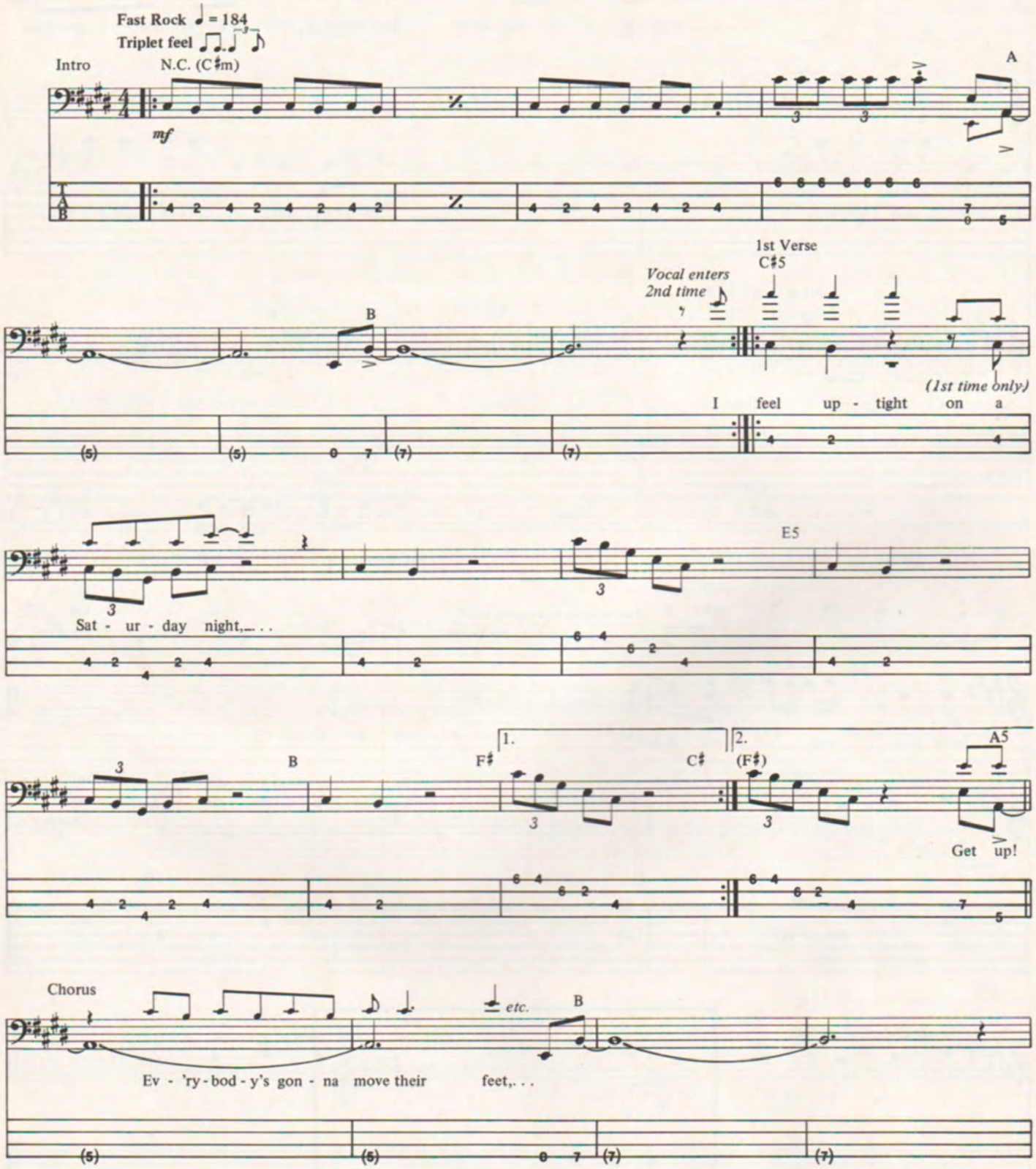
8 9 8 6 9 6

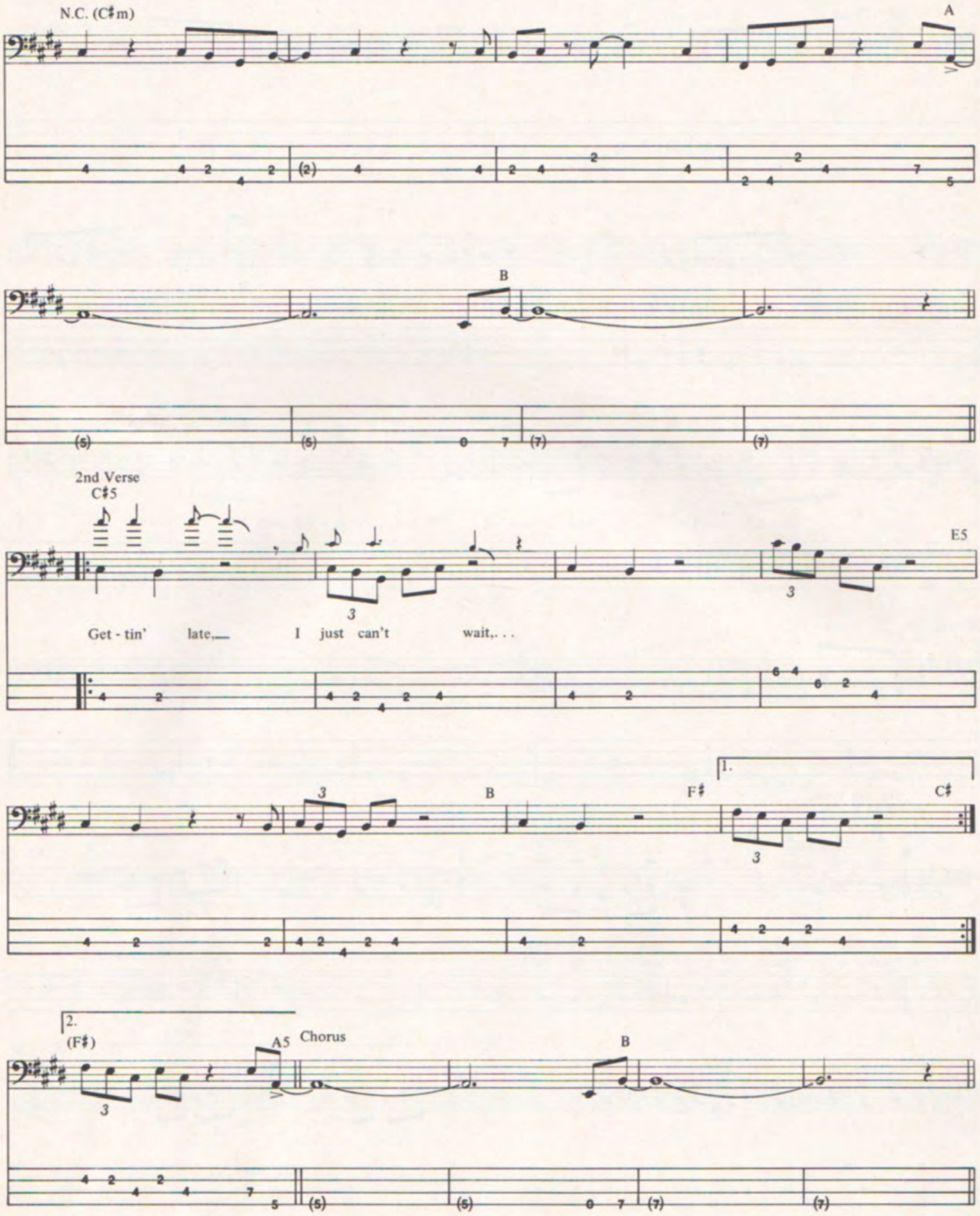
Fill 1

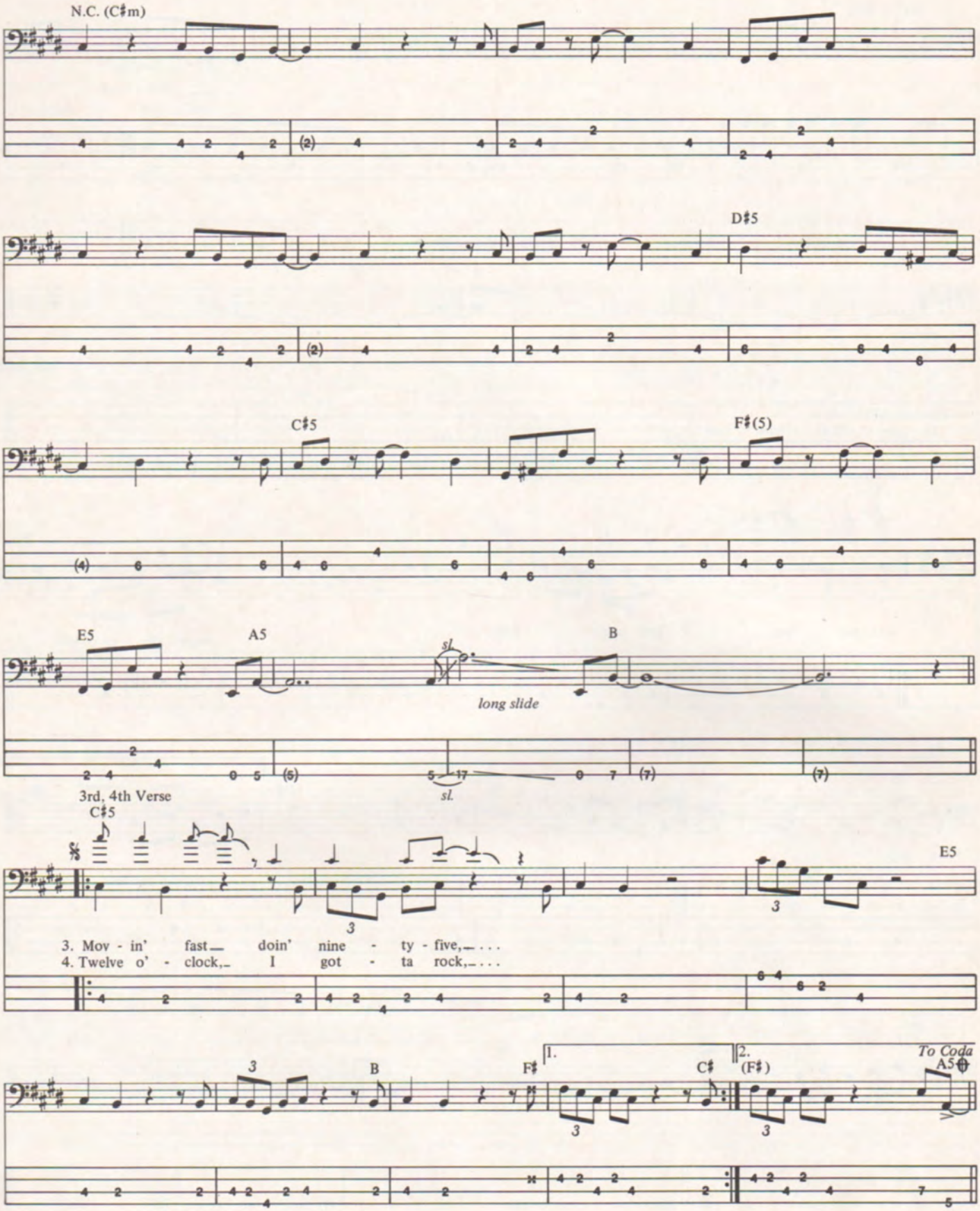

(Drum fill)
2
A5
Get up!
Ev - 'ry - bod - y's gon - na
2
2
⑥ open
(E) B
⑥ 4 fr.
G♯ C♯
leave their seat,
get down!
3
sl.
8va
9 11 9 11-13
(13)
11 9 11 9 21 21
3
sl.
9 8 11 8-9
(9)
8 9 8 11

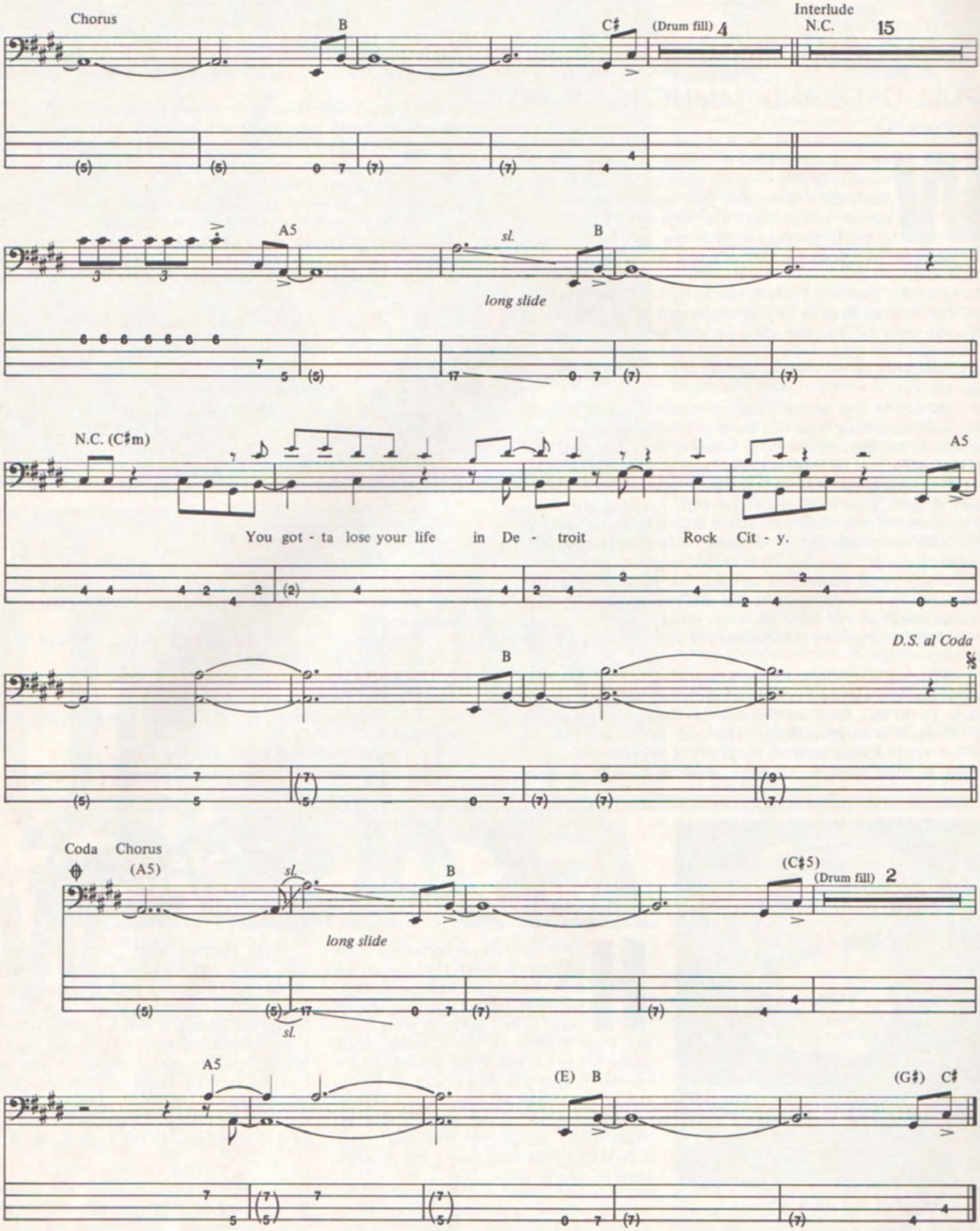
BASS LINE FOR

# DETROIT ROCK CITY




N.C. (C♯m)
A
B
2nd Verse
C♯5
E5
Get - tin' late, I just can't wait,. . .
B
F♯
1.
C♯
2.
(F♯)
A5
Chorus
B


N.C. (C♯m)
D♯5
C♯5
F♯(5)
E5
A5
sl.
long slide
B
sl.
3rd, 4th Verse
C♯5
E5
3. Mov - in' fast doin' nine - ty - five, . . .
4. Twelve o' - clock, I got - ta rock, . . .
B
F♯
1.
C♯
2.
(F♯)
To Coda
A5


Chorus
B
C♯
(Drum fill) 4
Interlude
N.C.
15
A5
sl.
B
long slide
N.C. (C♯m)
A5
You got - ta lose your life in De - troit Rock Cit - y.
B
D.S. al Coda
Coda
Chorus
(A5)
sl.
B
long slide
sl.
(C♯5)
(Drum fill) 2
A5
(E) B
(G♯) C♯

# GUITAR SECRETS

## "PULL-OFFS AND HAMMER-ONS" #9

by Steve Vai

When you see or hear the word "legato" it usually means to play a given passage smoothly and flowingly. When you pick a note, you hear a certain articulation. The best way to approach a legato passage is with the use of hammer-ons and pull-offs. Start with a couple of fluttering exercises (trills).

1) Flutter for one full minute nonstop, between your 1st and 2nd fingers. Keep it strong, clean and even. Then do it between your 1st and 3rd, then 1st and 4th.

2) Do the same thing, except this time flutter between your 2nd and 3rd fingers. Then your 2nd and 4th. Then try 3rd and 4th.

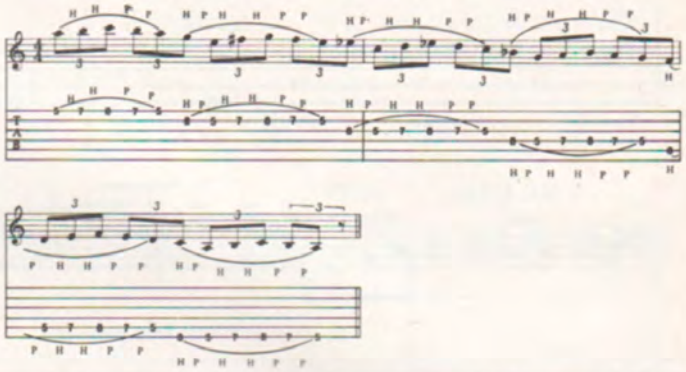
The object is to get each pair of fingers to sound equally strong when trilling. You can see that it will take some time for this to happen cleanly. But when it does, the dexterity and coordination of your left hand will double.

This is a great exercise for legato playing. Try it with three fingers. Start with A on the high E string (5th fret). Now, hammer to a B with your 3rd finger, then hammer to a C with your 4th finger. Pull-off with your 4th finger, sounding the B. Pull-off with your 3rd finger, sounding the A. (Do not re-attack the string with the pick.) Repeat the process. Keep this going until you can't stand it. Do it with a metronome and be sure you're in synch.

After this, try every combination of fingers you can think of.

This next technique involves changing from one string to another and having the notes sound clean without picking them. To do this, hammer the note on the preceding string by hitting it with your finger. This will cause the note to sound. Try plucking an A on the E string as before, hammer to the B, then hammer to the C. Pull-off back to B, then pull-off to A. After this, hammer with your 4th finger, G on the B string (8th fret). Then pull-off to an E on the B string (5th fret). Now you're where you started, but one string over. Continue doing this to the next string in turn. The object is to get an even, steady flow from one string to the next. Practice this on every fret, forwards and backwards.

When practicing this and all other exercises, be sure to do them high on the neck, where the frets are tiny. This is good for becoming a screamer. Below is an example of this exercise starting on the 5th fret and going across the strings.



This column is too short to examine all the possibilities that this technique will open up to you, but here are some things to try:

a) Try going across the strings in this manner with every combination of fingers you can.

b) Try it with a metronome and group the notes in even triplets. Then try 8ths or 16ths.

c) Go across the strings, diatonic to any given key that you desire.

d) Do this exercise while moving up the neck.

Allan Holdsworth is a master of playing this style. ■

# BASS SECRETS

## FLAMENCO BASS

by Billy Sheehan

Here's a technique borrowed from fingerstyle guitar that can add a new dimension to bass playing. With the wrist of your right hand close to the body of your bass, put your thumb on the E string, your index finger on the A, the middle finger on the D and the ring finger on the G string. With your left hand make a barre or open chord using all four strings. Make a Bm on the 7th fret and pluck with your thumb first, then cycle through your fingers in order.

Bm

7fr.

Try starting with your ring finger and going up to your thumb or skip strings and make up your own patterns. You'll notice a kind of Flamenco or Spanish guitar sound, which is exactly where this technique is stolen from. Pick up an ethnic Spanish guitar album or any album by Paco De Lucia and hear endless combinations of this amazing right handed technique. It's fast, fluid and all of it is applicable to the bass guitar. ■

# OPEN EARS

## SONGWRITING, PART ONE

by Steve Morse

Writing, for me, is like slow improvisation, where I'll be noodling around on an instrument. I always seem to have about five or six things I'm working on, which may stay around for months, and then one day I'll just suddenly get an idea for a whole tune. I'll put it down on a cheap little tape recorder, so I don't forget the exact structure, and then go back to the other five. I'll have something where I'll say to myself, well, it sounds a little too familiar, and I'll try to push it into a form where it doesn't sound too much like anything. Once I put it on tape it usually gets pushed back into a style. But most of the editing ideas take place when it's actually being learned by somebody. Generally, no one hears the finished song until I show it to someone in the band. Usually I don't even hear it finished. I never make a demo or anything. I just have ideas in my head. I trust the arrangement in my head enough to go to some musicians and have them spend their time hearing the parts, thinking in my mind that it's going to come together. And so far it's come together to my satisfaction most of the time. The one thing I believe I have a little bit of a knack for is instant editing. I've been lucky enough to sort of develop that to where, as I'm showing somebody a part, if I hear it's suddenly clashing with what was in my mind, or not working like I thought, I can quickly change the part and most of the time make it fit.

I always feel there's an endless supply of ideas; it's just expanding them that's hard. Since it's hopefully music that you've never heard before, you're always wondering what would be the next best note, next phrase. I have trouble deciding. Just coming up with good choices for things can create a stumbling block, because you'll come up with an idea, but not find anything to follow it that fits. So when do you know it's finished? I don't know the answer to that. I've certainly added things at the 11th hour. You could say I know it's finished when the rhythm track is on tape. I don't think it's such a bad thing for a musician to have an open mind. That is, I don't ever think you've done the last thing you can possibly do. But at the same time, you shouldn't ever think that any one piece of music is so important that you should spend your whole life on it. Just work on it and keep thinking about it until you can't. If you get stuck on something, maybe you should look at it in a different way, that is, play it on a different instrument, at a different time, a different place, a different tempo. Just keep changing something about it until you see it from the right perspective and it enables you to move on. I usually have lots of themes in my instrumental stuff; five songs worth of ideas is not unusual. There are places which I really believe could have started another tune. When another songwriter points out to me, look what you're doing; you can make a whole other song with that; to me that's great.

I tend to fall into several different patterns of songwriting. One I'm sure would be using classical harmony as very tonal harmony, without any abrupt or unpredictable shifts. That's fairly easy to fix. You just go back and put some weird stuff in here and there. Most people can accept very predictable tonalities, and there's always a few key places where you can change abruptly without losing them. You've heard songs where the chorus is in a completely different ballpark than the verses. It works because everyone changes at once. Another tendency is to write melodies that are more complicated than people can sing or hum to themselves. But that's something I don't always try to tone down. I say who's going to be listening to this? Is it going to be some housewife who needs something to sing while she's on line at the market? Or is it going to be a real aficionado? I guess I still write a lot of stuff for myself and for those cult listeners. If I wrote a whole album's worth of vocal tunes, and all of them had hummable melodies, it might be too much for them—*and* me! Stay tuned. ■

# rock climbing

By Jay Jay French

## THE HISTORY OF GLAM, PART ONE

From 1967 through 1972, I was a real dirt-bag hippie, into the whole 60's routine, a San Francisco Sound type person: long hair, bubble glasses and all that. I lived at the Fillmore East. But when 1972 hit I knew I was in for a change. I'd been into Hendrix and Cream and the Rolling Stones; they had a very big influence on me. But when I first saw David Bowie I literally flipped out. I don't know, man, I just woke up one morning and got my hair cut in an English shag like David Bowie. I realized that all my friends were going to say, what happened? So I test marketed it on this friend of mine, Jimmy. He came over and went, yuuch. The next day I went to Bermuda and I stayed for a month. The shag grew out, and it looked so good that I came home and said to hell with you all. I don't care. So I lost all my friends, five years worth; it was like I had the plague. They didn't want to know me. I literally took all my San Francisco albums and threw them away, and I went out and bought Velvet Underground, everything I could find with David Bowie, Mott the Hoople.

Now, simultaneously to that, the Dolls, which consisted of people who hung around the Fountain in Greenwich Village, were at the Mercer Arts Center. They merged the Rolling Stones type of attitude with this glitter look. I mean they had makeup on and they poured glitter. This was a new bisexual or transsexual or unisexual or a sexually perverted approach toward shocking. Where Alice Cooper shocked you in a horror type way, the whole glitter idea tried to shock you in a male androgynous type of look. It became a fashion and a style. I think Bowie was looked on as effeminate back in those days. Only the real good looking guys could look that way. The fact that Bowie produced Lou Reed was like the official stamp that Lou was cool. And then Bowie produced Mott, which was perfect.

Alice Cooper was ending his reign at that point. He said that Kiss was the next Alice Cooper. It may be true that Alice took a lot of his act from the Mothers of Invention, but the Mothers definitely played it for a joke, and Alice took it to the next step. The Mothers were too smart for their own good. They were so smart they wanted to let you know they told you the joke. Alice was very hip and he knew when to keep his mouth shut. And then the whole Alice/Iggy Pop stage transmortified itself into Kiss. Kiss was American glitter to a classic excess. With Bowie and Mott there was taste and finesse; Kiss was overkilling glitter in a calculated way. It was always over the top. They wanted it that way and they succeeded in what they were doing. I don't begrudge them anything, but there was no finesse involved.

The days of glitter in New York consisted of the Dolls, Teenage Lust, Eric and the Magic Tramps. Those were the classic glitter bands. That was my reawakening point. Being a part of the New York intelligensia, as it were, I found myself rolling towards those guys as my influence, and the original band was influenced like that; we wanted to be an American Mott the Hopple. I don't think anybody really understood where it was all going. They couldn't figure out if they were androgynous or not; if they wanted to pose as a bunch of gay posers or not. Bisexual was very hip in that period—everybody was bisexual. In fact, you wanted to say so 'cause it made you more hip to the press.

So I get a phone call from this guy in Jersey, and he goes, I got your number from a guy who says you want to be in a glitter band, and I got a band together called Silver Star. We're into Bowie, Mott and Lou Reed. So I said to myself, this is it. The guy's name is Mel and he turns out to be this black guy who sounds like he's from Brooklyn. I meet the guys: Michael, Billy and Kenny, and they're all into Bowie and Reed and all living together in a house. And I figured, this is the beginning of rock 'n' roll. This is my life, John French. So I moved in with them and the band was Silver Star and it lasted a week, and then it was Twisted Sister. ■

# IN THE LISTENING ROOM Santana

Musical selections by John Stix

Not only was Santana one of the big winners at Woodstock in '69, but he is today, in '86, one of the few Woodstock survivors to still be hitting the road as well as the air and video waves. A true singer on his guitar, Santana was happy to vocalize a bit In the Listening Room.

**1** *Double Whammy* from **Strike Like Lightning**, by Lonnie Mack with Stevie Ray Vaughan/Alligator AL 4739

**Carlos**: They are both extremely special musicians. When I first came to San Francisco, Lonnie Mack was one of the first guitarists I heard on the radio a lot. For a long time he's been really important to the guitar world, with his input and his vision. It's down to his attack, execution and his choice of notes and phrasing. This is a great collaboration. I haven't heard the whole album yet but I'm looking forward to it. This sounds great, like they're having a straight good time. Some people are concerned with playing a million notes a minute. They are more concerned with touching every part of your body as much as possible.

**2** *Black Star* from **Rising Force**, by Yngwie Malmsteen/Polydor 825 324-1

**Carlos**: I thought it was Jose Feliciano and then Al DiMeola, but it's that new guy. He is really good. He has a lot of the best things from Al DiMeola, Neal Schon, Ray Gomez, Steve Morse, Allan Holdsworth and David Sancious. I could tell who it was because I have a couple of his albums. But from first impressions it would be hard to tell who it was out of all these guys I mentioned. I need to see him live but I know this guy is gifted and is going to be important. What is going to make him important is the material he chooses to play. This is a good composition (See transcripton in March '86 issue.) It reminds me of Beck's *Bolero*, which is that European kind of rock. It's nothing you can hum back but that's not what it's about. His dexterity is significant. He has the whole future ahead of him.

**3** *Thunder and Lightning* from **Face Value**, by Phil Collins with Daryl Stuermer/Atlantic SD 16029

**Carlos**: It's Phil Collins and the EW&F brass. I really like the guitar player with Genesis (Daryl Stuermer). The solo he took in *Easy Lover* had a great choice of notes in it. It's better for me as an individual because it gives me hope that we are making progress. There's more variety and attitude out there. When I solo in a song that backs up the singer I try to stay close to the theme. The guitarist did a great job with this one. He has tremendous dexterity and you can tell he knows a lot about chords.

**4** *Time After Time* from **You're Under Arrest**, by Miles Davis/Columbia FC 40023

**Carlos**: This is happening, the whole album is fantastic. This is the most important album for me since **Axis: Bold as Love**, by Jimi Hendrix. If you take time to listen, there is a lot of panning. It's almost like the kind of experimenting that was going on in the 60s. It seems like in the 70s and through this part of the 80s, people are not really experimenting, either consciously or in their playing, as much as in the 60s. On this album Miles experiments. The way it was mixed and recorded and the way the players played is almost like being euphoric on mescaline. It's a giant step forward because it's not playing it safe. Some bands boast of being five to ten years ahead of the public. But people have to wait all those years to understand it. Miles may be 25 years ahead but you can relate to it right now. *Time After Time* and *Human Nature* are beautiful because Miles is the master of editing himself before he even plays. He only gives you the best notes. He stuck to the main theme, but the way he played it was sort of like when Aretha sings *Eleanor Rigby*. Even though the Beatles wrote it, when she says, "I'm Eleanor Rigby," it's got that attitude. ■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**PERSONNEL:** TITO LARRIVA-lead vocals, rhythm guitar; CHALO QUINTANA-drums; TONY MARSICO-bass guitar; MARSHALL ROHNER-lead guitar;

# ROCKFILE

by Marie A. Cruz

**MANAGEMENT**

We've had 21 managers in six years. We never signed any of the deals because we were still experimenting; we were young. The manager we have now we've had for over two years. It's a management company called Side One. They've been real instrumental in keeping the band organized. Our company makes sure our money is distributed evenly and properly. They also take care of loose ends and they tell us what's going on. They call each of the members individually so the band doesn't have to call each other. Believe it or not, that helps a lot. When the band doesn't have to do that, it takes the pressure off, so when you go to rehearsal or a gig, everyone knows what's going on. All you have to do is get to work and concentrate, and you don't have to worry whether the posters or t-shirts are going to be there or not. The reason we had so many managers is just that it used to end up that whatever they did wasn't enough and we'd end up doing it. That's why we would fire them. When we finally got to Side One we realized that we were right all along. That a band should concentrate on creating. Side One had been a marketing company that used to market records at college stations. They still do that. They liked the band and they chased us around for a while. We thought they didn't have enough experience, but as it turns out, they did, and it's worked out.

**HOME BASE:** Los Angeles
**LABEL:** Arista Records

**RECORD COMPANY:** In 1977, we borrowed money to go in and record two independent Eps, **Electrify Me** and **Better Luck**. Fortunately, we sold enough of them out of the back seat of our car to pay the rent. We didn't have to work day jobs. The albums are still selling. In all, with albums and singles, we've sold about 15,000 copies. Before we signed with Arista we had a deal with another label to record our debut Lp, but when we completed it, we found out it wasn't going to be released by them. So we used that album as a demo. Arista, Columbia, Geffen and a few others were interested, but we chose Arista because Clive Davis flew out to LA to see the band play. When the president of a record company takes that much interest, you know they're going to put their money where their mouth is.

**LABEL SUPPORT:** I've been doing this for so long that I was sort of jaded. You can't imagine how weird it can get when you're around so long and you go up and down so many times on a smaller scale, then it happens to you on a bigger scale. It's devasting. The difference is that everything gets done that's supposed to get done. Things that you don't even dream about become reality. For instance, when Arista said they were going to give motorcycles away for *Motorcycle Girl*, our first single, in the back of my mind, because I had been around so long, I said, 'yeh, sure!' But they did it. Now they said they're giving away trips to California for our second single, *Hangin' out in California*, and they're really doing it.

**INSTRUMENTS:** With the success of this album, I was able to purchase more guitars. Right now I have two '67 Telecasters, one of which is a Thin-Line model with an F-hole in it. Then I have two acoustic guitars, a Martin D35 and a nylon string. To me, an acoustic guitar is real important for songwriting because it gives you a real good idea if a song holds up on its own. That's the final test.

**FIRST GIG:** When we were still the Plugz, we played in the basement of this place under a theatre in Hollywood.

**WORST GIG:** That was probably it. We only got paid $5 for playing a half hour.

**BEST GIG:** There's been a lot of these, but playing the Bottom Line in New York was great. That's when we first played live for Arista. The album had gone Top 100 that week and Clive Davis came backstage and said he was proud of us.

**LOW POINT:** I was in Dallas doing a film score. I had been there for about seven weeks and I was thinking about the tour because the record had just come out and it was doing really well. Then my manager called me up and told me that Steven had decided not to tour. I was devastated. At that point, the record company had invested quite a lot of money and it was shocking to them as well. But you have to stay in control, because if you panic, so do they. The fact is that Steven didn't want to tour and he never did. I think it was because of the pressure, but he has a history of doing things like that. He says he's quite happy that he didn't go out. We're still in contact and we're going to continue writing new material together. As far as our new guitarist, Marshall Rohner; he was always on the back burner. When I was first looking for guitar players, I had asked him to join, but he was in Jimmy & The Mustangs, and they were putting out an album, so he couldn't join. Marshall turned out to be great. It was like icing on the cake. No one expected it and no one thought anyone could top Steven, but Marshall is very enthusiastic, and he plays like an animal.

**TURNING POINT:** Taking our gig to New York was the best thing we could have done, because without doing that we wouldn't have realized how good our music was. It was our idea to go to New York and play new material on a different audience because our following in L.A. wasn't objective about us anymore. They wanted to hear what they're used to hearing. We were going to go to Texas instead but we decided against that. So I sold all my guitars and everyone sold all their equipment. Then we came to New York and lived on $10 a day. We borrowed all the equipment we needed, like drums. We stayed at the Iroquois Hotel for $65 a night. Then we picked up the Village Voice and found an apartment for $900 a month. It was a loft with a piano in it and it was great. We were able to stay in New York for two months. We lived on strombolis and pizza. When we ran out of money, we came back.

When we came back to L.A. no one knew who we were, which was what we wanted. The fact that none of our old fans came to our shows was good for us; the people who were seeing us were seeing us for the first time. Even when we sent demo tapes to record companies, they didn't know we'd been the Plugz. They thought we were a really mature band. So all of a sudden everybody started listening to this new band—which wasn't a new band at all! It was a totally different reaction, and it proved to us that we really did have something different and our instincts to go to New York were correct.

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I am a female guitarist who is looking to correspond with other musicians.

*Chris Spellman*
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*North Bend, OR 97459*

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*Lisa*
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I am a 14-year-old guitarist who has been taking lessons for 2½ years. I need advice on how I could go about teaching myself to play, what books, tapes, videos I might use. Please share your personal playing experiences with me. I need to know how to increase my confidence and make sure that I'm learning what I should be learning. Any responses would be greatly appreciated.

*G.H.*
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*Tonya Martin*
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I am a 14-year-old guitarist who would like to trade my favorite licks on tape/tablature with experienced or intermediate guitarists.

*Jean-Christophe Santalis*
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I am a fifteen-year old bass and guitar player who is looking for advice and hints on playing in the styles of Jaco, Yngwie, and Eddie Van Halen.

*Robert Pilshaw*
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23-year-old guitarist/songwriter would like to share ideas with other guitar players and songwriters. I admire the work of Randy Rhoads, Ritchie Blackmore, Yngwie Malmsteen, Mick Mars, Nikki Sixx, Matthias Jabs, Rudolf Schenker, George Lynch, Brad Gillis, Jake E. Lee and Akira Takasaki. I've been playing for nine years.

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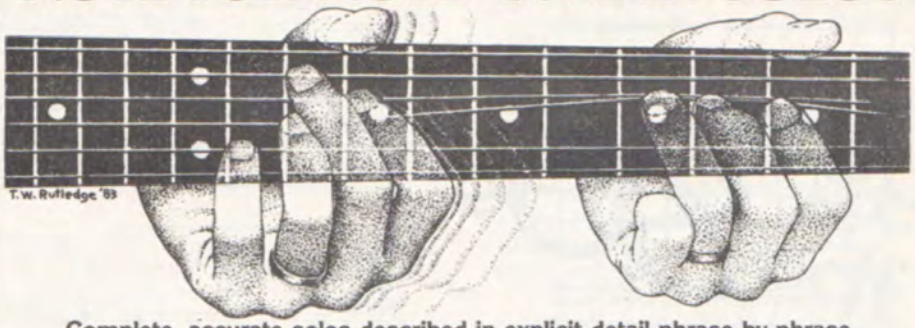


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- ☐ **NOTE FOR NOTE TAPE 2** – Purple Haze – Hit Me With Your Best Shot – Whole Lotta Love – Rock And Roll – Mother Mary – Coast To Coast – Sultans Of Swing – Hotel California
- ☐ **NOTE FOR NOTE TAPE 5** – Runnin' With The Devil – You Really Got Me – Ain't Talkin' 'Bout Love – Feel Your Love Tonight – Revelation (Mother Earth) – Blackout – Back In Black – Maniac – Don't Tell Me You Love Me
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- ☐ **NOTE FOR NOTE TAPE E** – ROCK BOTTOM – TOO HOT TO HANDLE – LIGHTS OUT – ARMED AND READY – MOTHER MARY – COAST TO COAST – ONLY YOU CAN ROCK ME – INTO THE ARENA
- ☐ **NOTE FOR NOTE TAPE F** – ISLAND IN THE SUN – TOO YOUNG TO DIE, TOO DRUNK TO LIVE – GENERAL HOSPITAL – JET TO JET – KREE NAKOORIE – HIROSHIMA MON AMOUR – EVIL EYE

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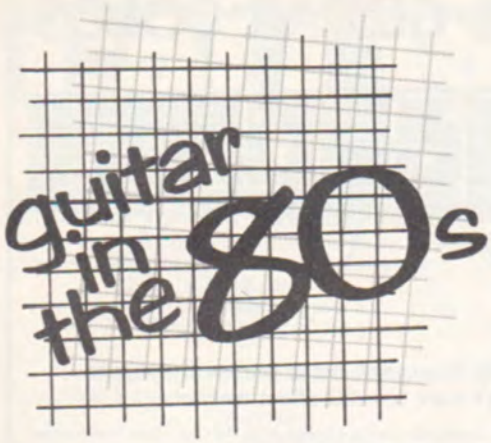



# GETTING A GRIP

## By Andy Aledort

One of the most frequently asked questions I get is, "How do I use the modes?" A good way of learning how to use them is by comparing all the minor modes to each other and likewise the major modes, while also citing examples of different tunes, guitarists and styles. For those not familiar with the modes it would be helpful to refer back to the column in June '85 in which all the mode origins are outlined.

Let's begin by comparing the minor modes, those which have minor 3rds (♭3rd): Dorian, Phrygian, Aeolian and Locrian. Of these modes, Dorian and Aeolian are the most commonly used in rock; Phrygian and Locrian are more prevalent in jazz, fusion and ethnic music. John McLaughlin made extensive use of the Phrygian mode with the original Mahavishnu Orchestra. In staff 1, these four modes are outlined in the key of A. First, let's compare Dorian and Aeolian. Notice that these modes are exactly the same except for the 6th tone. Dorian utilizes the major 6th (F#) while Aeolian features the ♭6, or minor 6th (F♮). Both of these modes are used extensively in the music of Carlos Santana, such as in *Soul Sacrifice*, in which the main theme features the Dorian mode. Staff 2 illustrates a Dorian riff which is an example of how Carlos might use this mode when soloing. Jimi Hendrix also used the Dorian mode occasionally, although his use of the 2nd and 6th intervals usually sounds more like passing tones added to pentatonic minor. Pentatonic minor is the same as Dorian and Aeolian with the 2nd and 6th extracted. In A it's spelled: A,C,D,E,G. Staff 2A is an example of Dorian in Jimi's style of soloing. Jazz great Pat Martino also uses the Dorian mode frequently. Staff 2B features a riff in his style, similar to the lines he plays on the minor blues. Check out his album, CONCIOUSNESS.

Staff 1

A Dorian–Am7 (9, 11, 13)

A Aeolian–Am7 (9, 11, ♭13)

Intervals: 1 (root) 2 ♭3 4 5 6 ♭7 (8) 1 2 ♭3 4 5 ♭6 ♭7 (8)

A Phrygian–Am7 (♭9, 11, ♭13)

A Locrian–Am7♭5 (♭9, 11, ♭13)

1 ♭2 ♭3 4 5 ♭6 ♭7 (8) 1 ♭2 ♭3 4 ♭5 ♭6 ♭7 (8)

Staff 2–Carlos Santana

Am

Staff 2A–Jimi Hendrix

Gm

Staff 2B–Pat Martino

Am

Staff 3–"Crazy Train"

F♯m

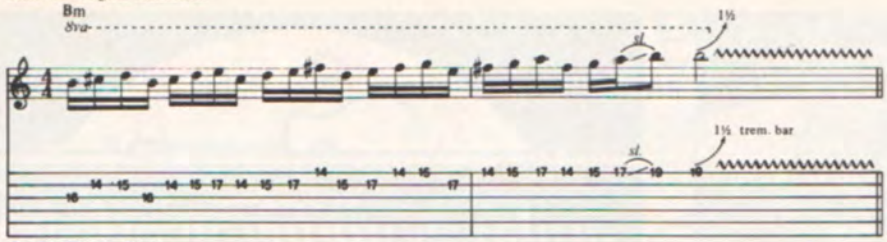
Staff 3A

Am

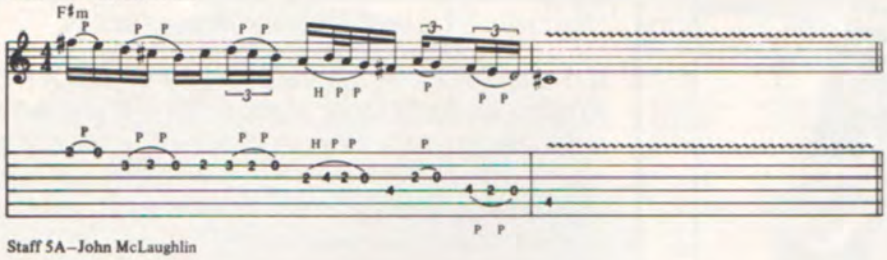
Staff 4–Jake E. Lee

Em

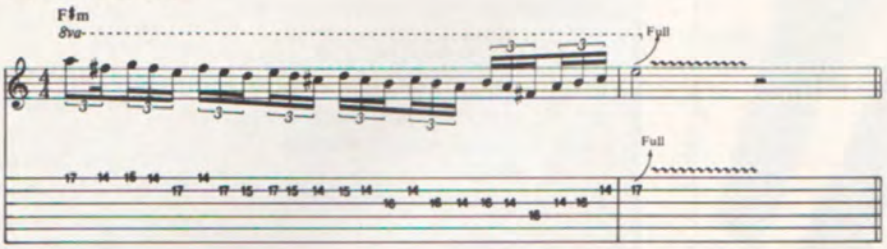
Staff 4A – Yngwie Malmsteen



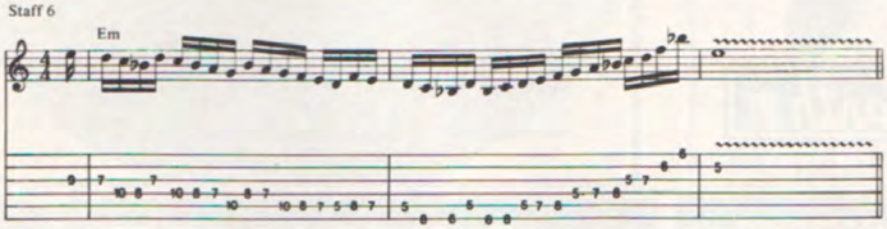

Staff 5 – Ritchie Blackmore



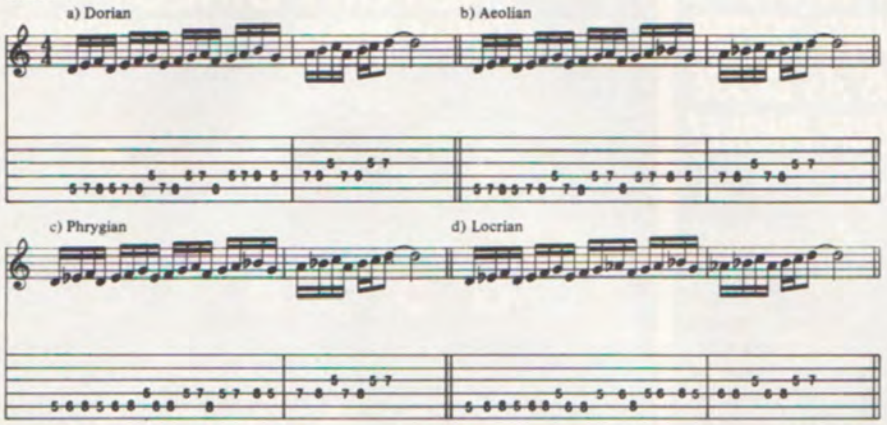

Staff 5A – John McLaughlin



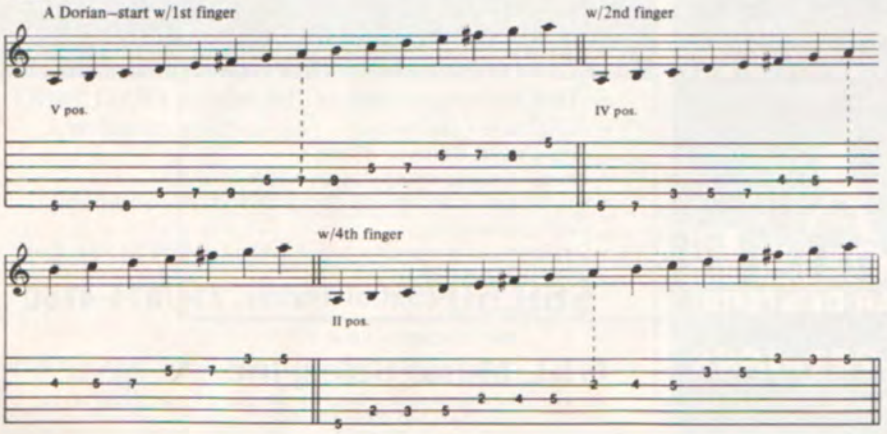

Staff 6




Staff 7




Staff 8




Of the four modes mentioned, Aeolian is probably the more prevalent in rock music. One example is the main theme from Ozzy's *Crazy Train*, featuring Randy Rhoads. See Staff 3. Randy also used this mode extensively in his soloing. Staff 3A is an example of A Aeolian in Randy's solo style. Two other guitarists who use Aeolian extensively are Jake E. Lee and Yngwie Malmsteen. Examples of their solo styles are shown in Staff 4 and 4A.

Now let's go to ugly duckling number one. The Phrygian mode is just like Aeolian, except the 2nd (B in the key of A) is replaced with a $^{b}2$ or minor 2nd ($B^{b}$). It wasn't until recently that the scale began showing up in the solos of rock guitarists, but its dark sound lends itself well to rock. Staff 5 and 5A illustrate examples in the styles of Ritchie Blackmore and John McLaughlin.

Ugly duckling number two is the Locrian mode. This mode is used much less often because it doesn't relate to the minor 7 as Dorian, Aeolian and Phrygian do. It relates to the minor $7^{b}5$. That doesn't mean you can't play it over a minor 7 chord; you just have to watch your $^{b}5$'s and try to use them tastefully, taking advantage of the tension they create. Staff 6 illustrates a line over Em which is phrased in a rock style.

One of the best ways to get a grip on comparing the minor modes is to take a riff and tailor it to each mode, changing the 2nds, 6ths and 5ths accordingly. Staff 7 illustrates variations on a riff in this way. All examples are in Dm.

The next step is devising a way to learn the modes all over the neck in every key and every position you can think of. Since the minor modes are so familiar, if you get one mode down covering a good portion of the neck, you'd only need to make small adjustments to have the others. The method I suggest for this is playing a given mode in three positions, starting with the first, second and fourth fingers and staying in position. This is illustrated in Staff 8 using A Dorian. After you've played through these, substitute F♮ for F# in these positions. Now you've got A Aeolian. Substitute $B^{b}$ for B and you've got A Phrygian. Lastly, substitute $E^{b}$ for E and you've got Locrian. Move these fingerings up and down the 6th string until you get pretty familiar with them and then do the same routine starting with the root note on the 5th string. It's a lot of work, but it will help your chops, your ears and your knowledge of the fretboard. Next month I'll cover the major modes and their respective usages. So get workin'. ■

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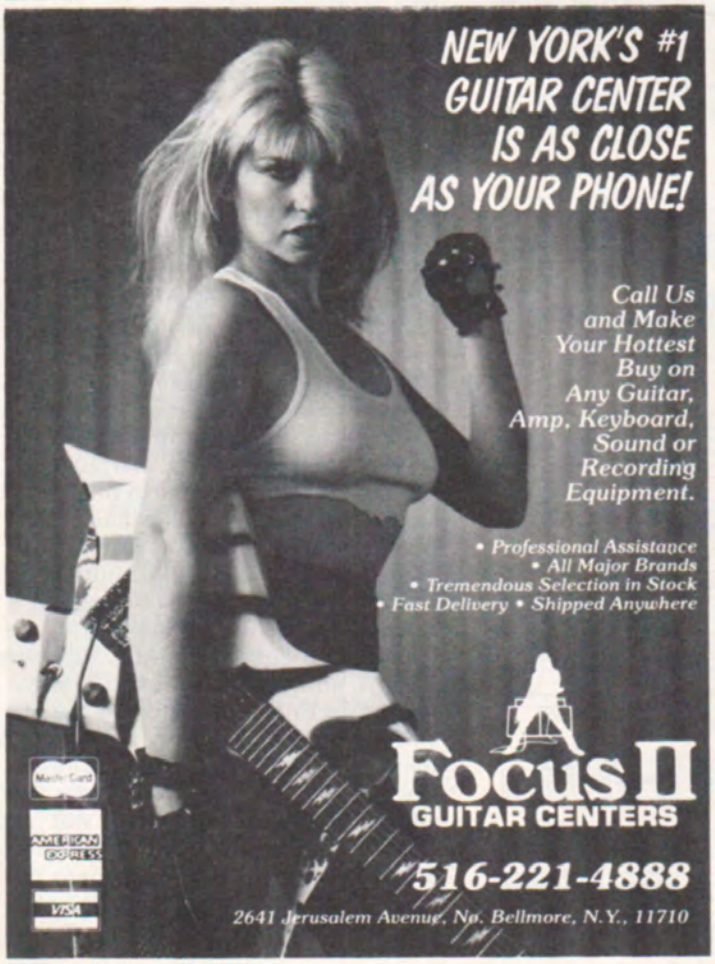


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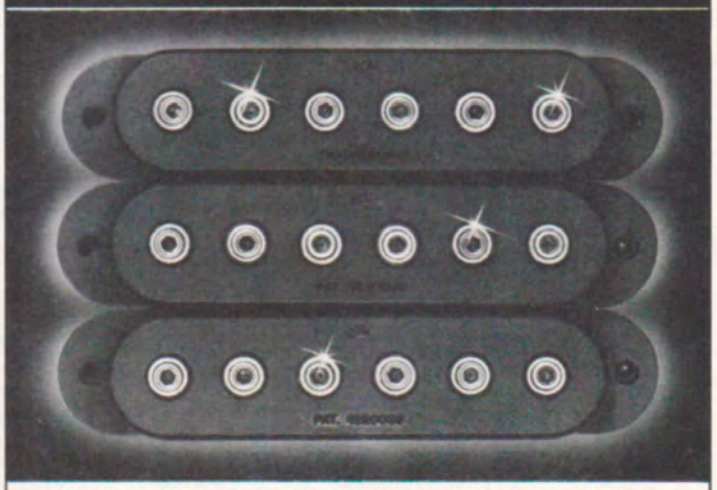

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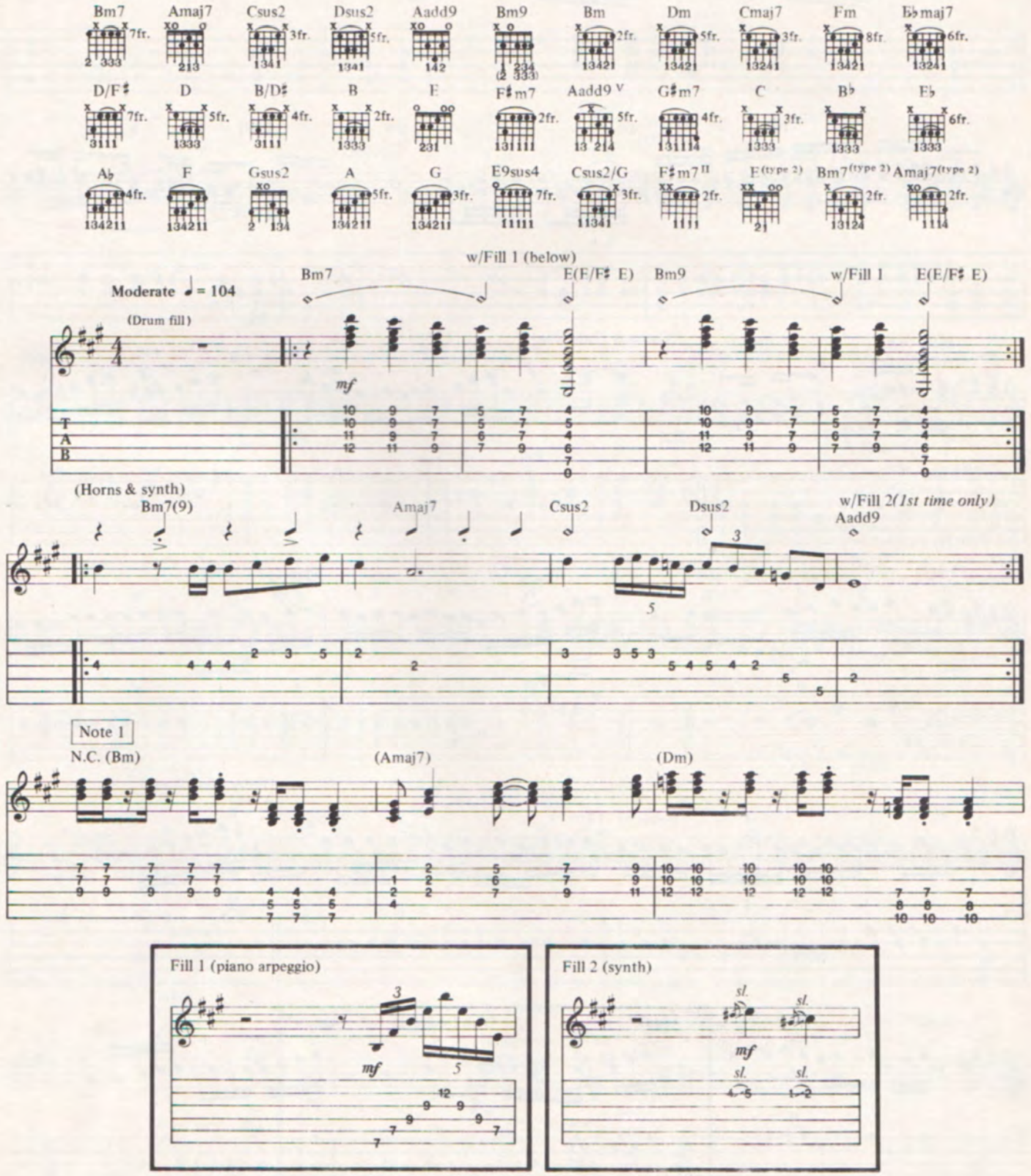
# PEACHES EN REGALIA

As recorded by Frank Zappa
(From the album Hot Rats/Bizarre 6356)

*Music by Frank Zappa*

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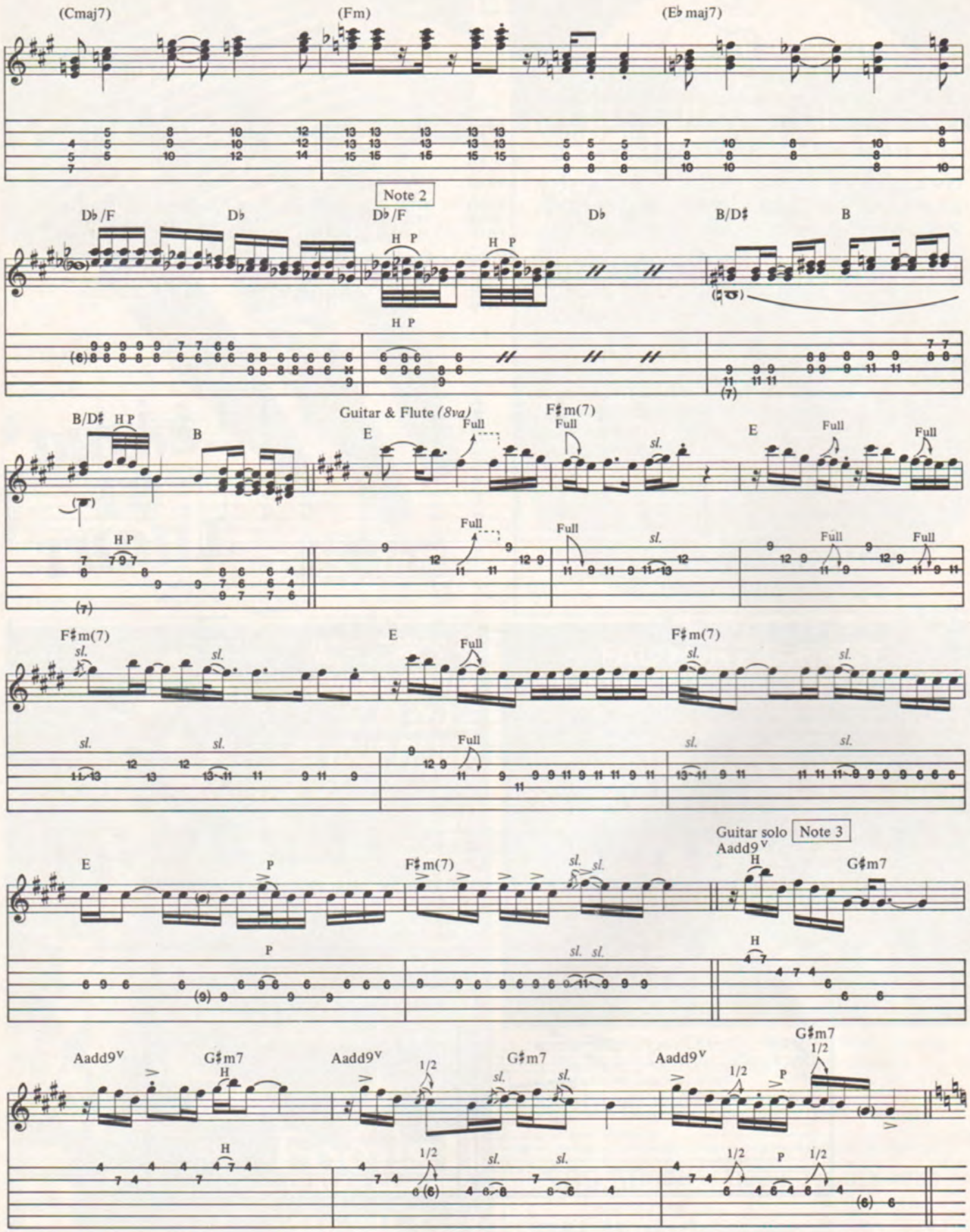
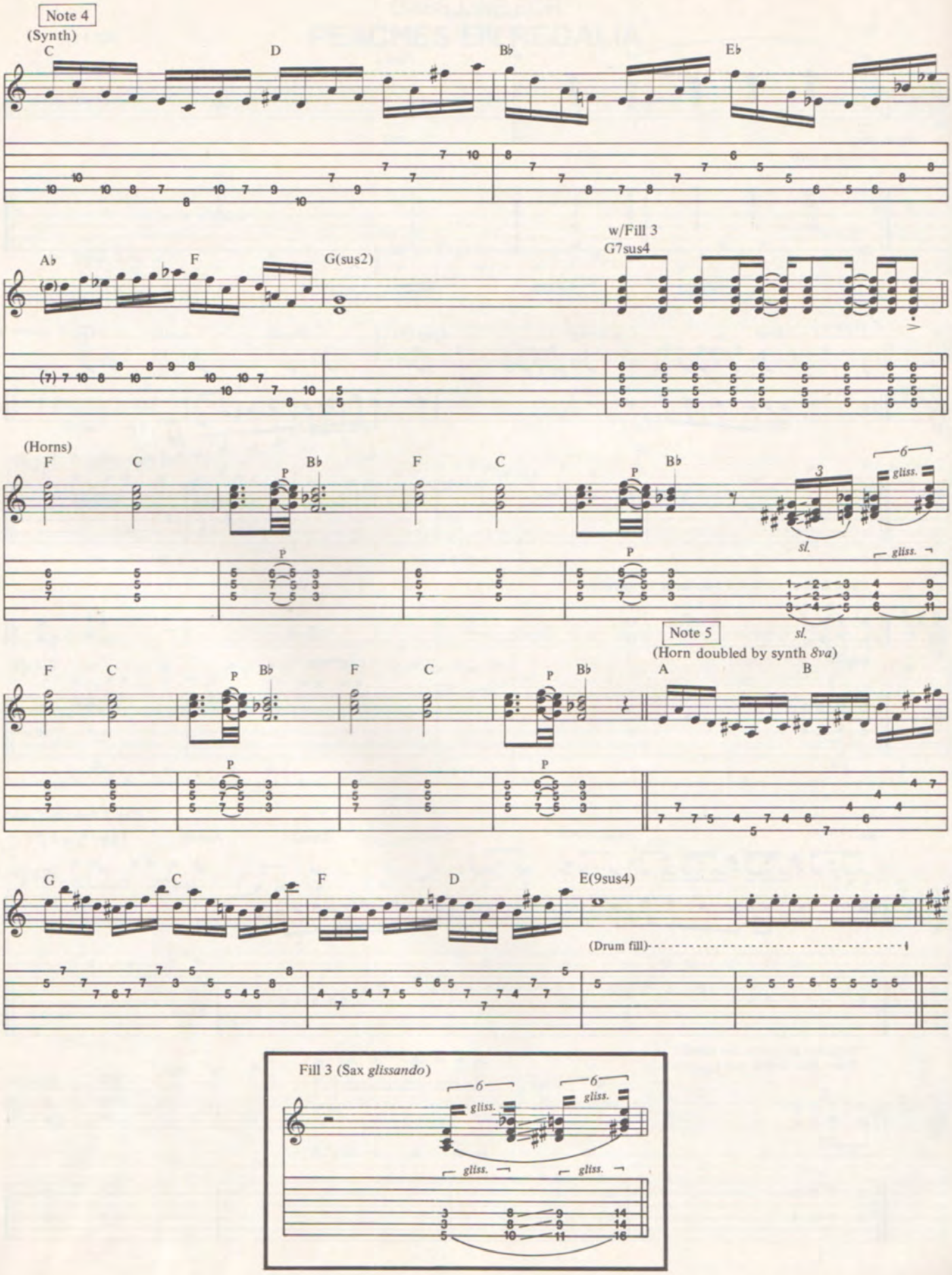
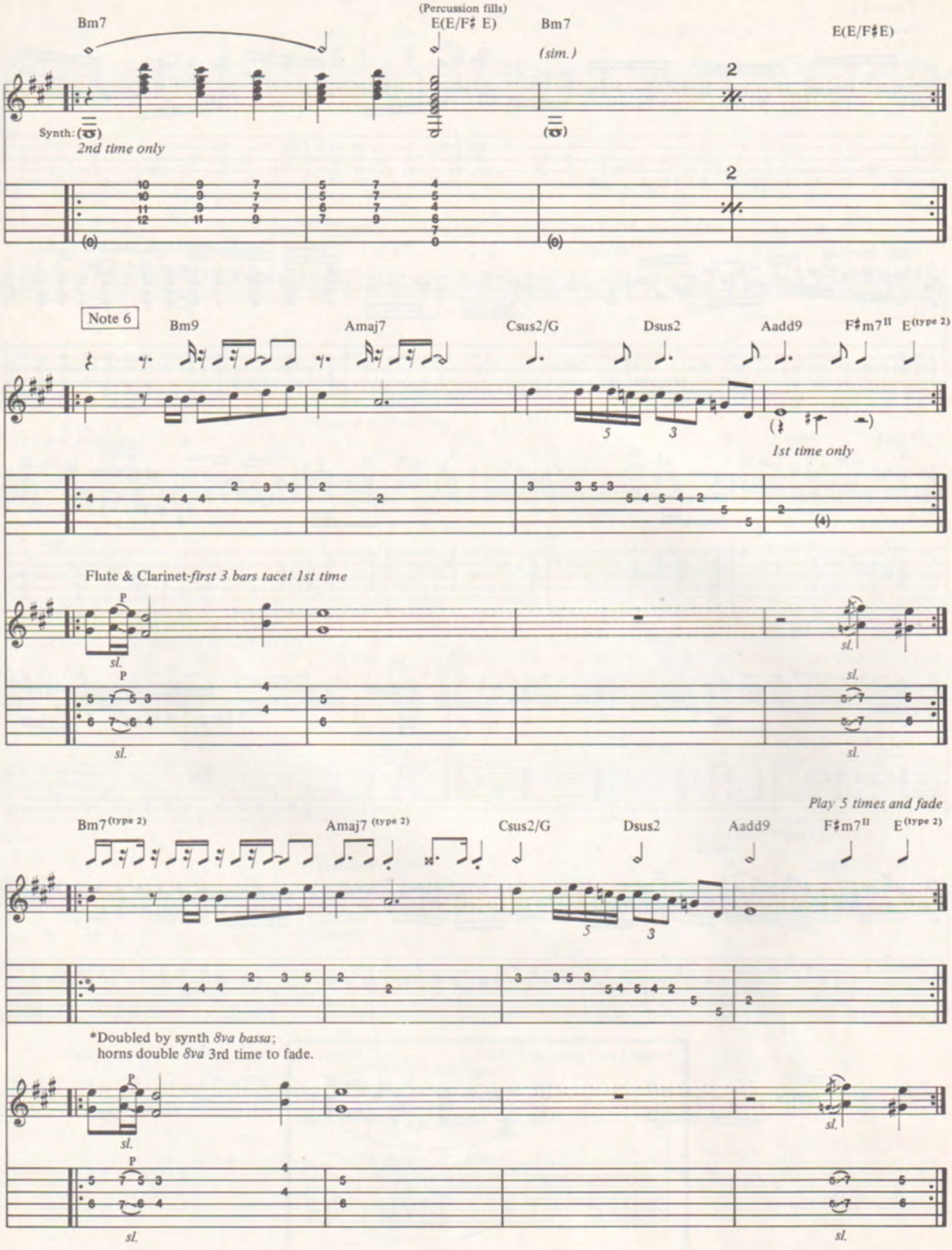
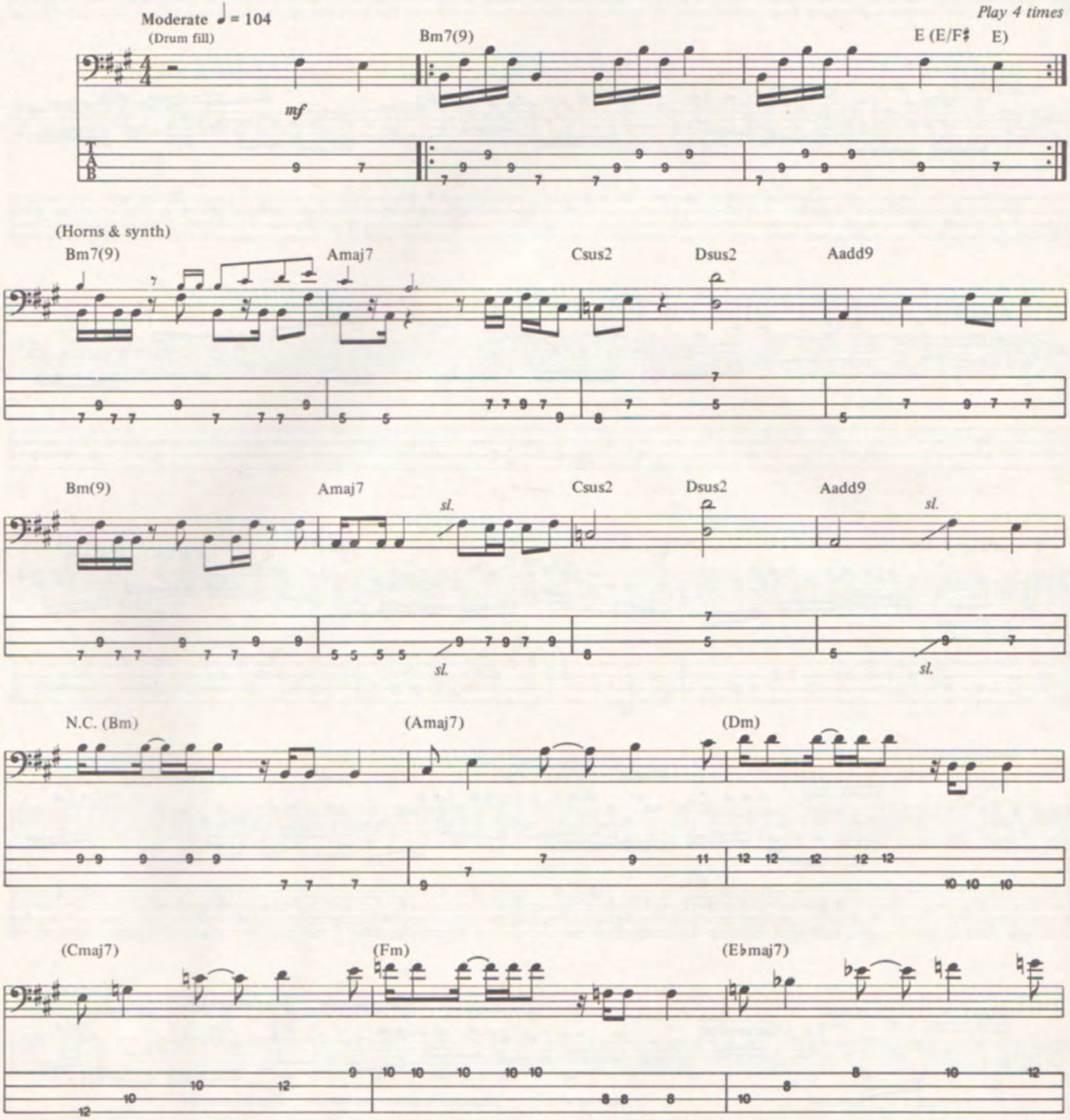

(Cmaj7)
(Fm)
(E♭maj7)
Note 2
D♭/F
D♭
B/D♯
B
H P
Guitar & Flute (8va)
E
F♯m(7)
Full
sl.
Guitar solo
Note 3
Aadd9v
G♯m7
P
1/2

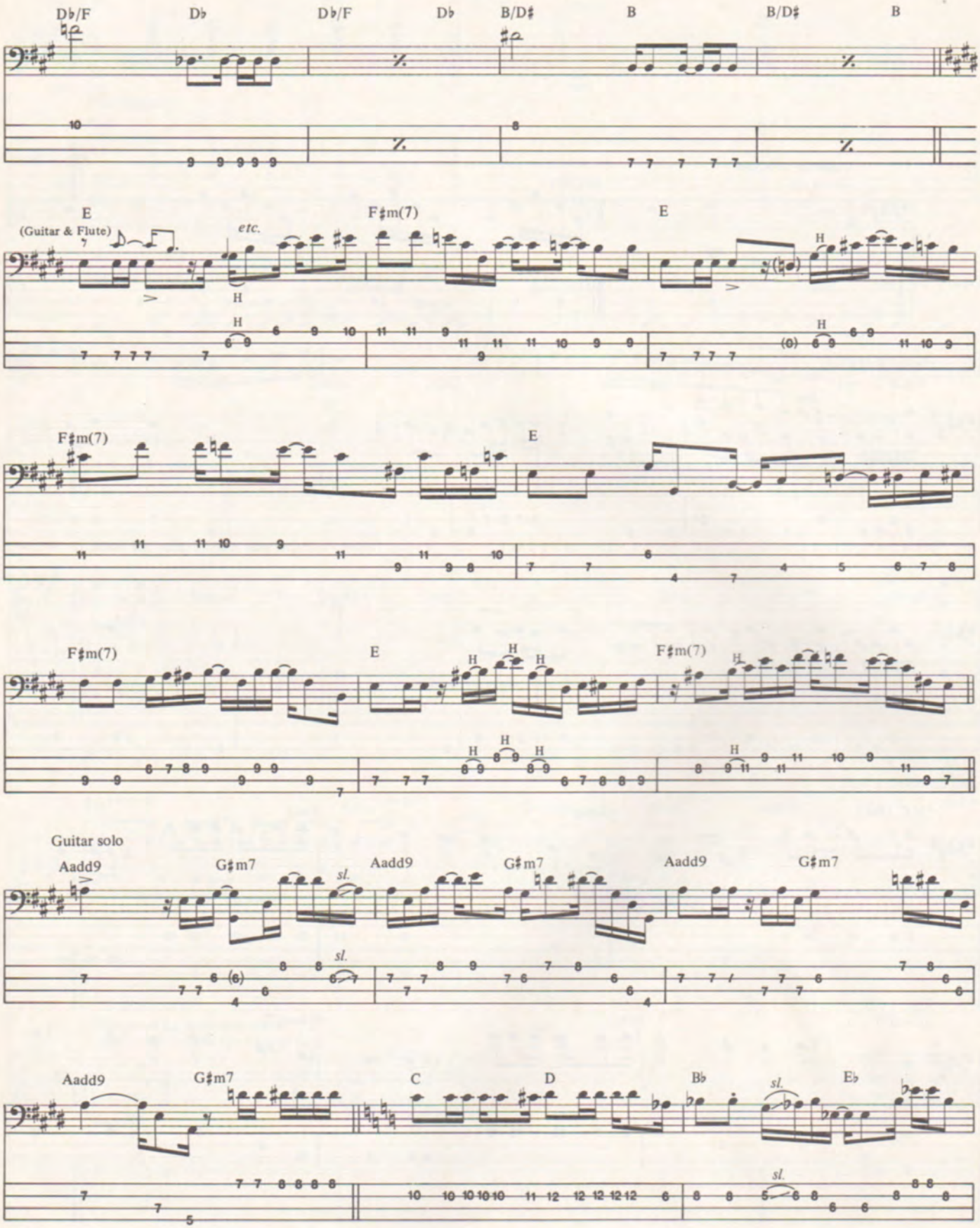

Note 4
(Synth)
C
D
B♭
E♭
A♭
F
G(sus2)
w/Fill 3
G7sus4
(Horns)
F
C
B♭
P
gliss.
sl.
Note 5
(Horn doubled by synth 8va)
A
B
G
E(9sus4)
(Drum fill)
Fill 3 (Sax glissando)

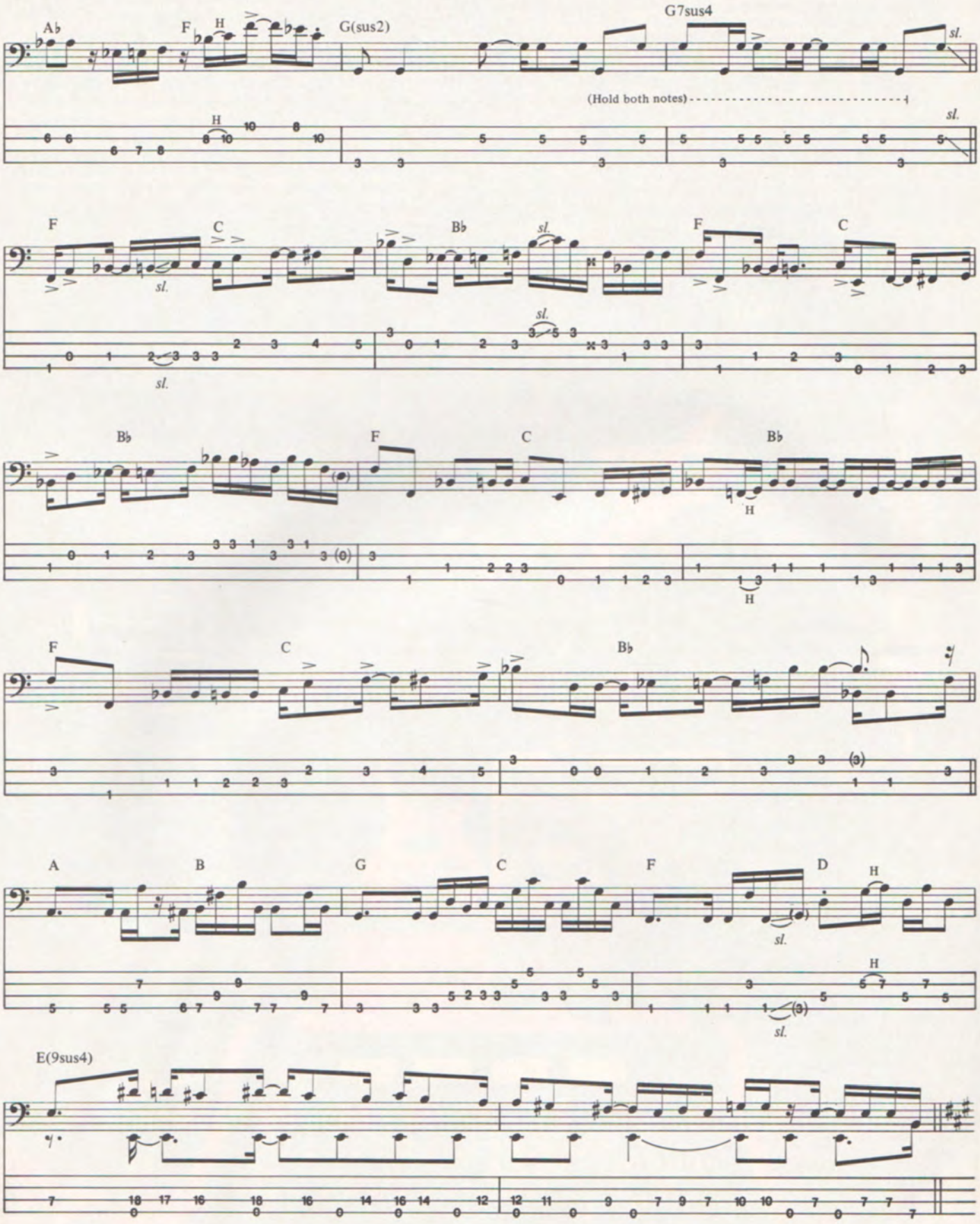

Bm7
(Percussion fills)
E(E/F♯ E)
Bm7
(sim.)
E(E/F♯E)
Synth:
2nd time only
Note 6
Bm9
Amaj7
Csus2/G
Dsus2
Aadd9
F♯m7II
E(type 2)
1st time only
Flute & Clarinet-first 3 bars tacet 1st time
Play 5 times and fade
Bm7(type 2)
Amaj7(type 2)
Csus2/G
Dsus2
Aadd9
F♯m7II
E(type 2)
*Doubled by synth 8va bassa;
horns double 8va 3rd time to fade.

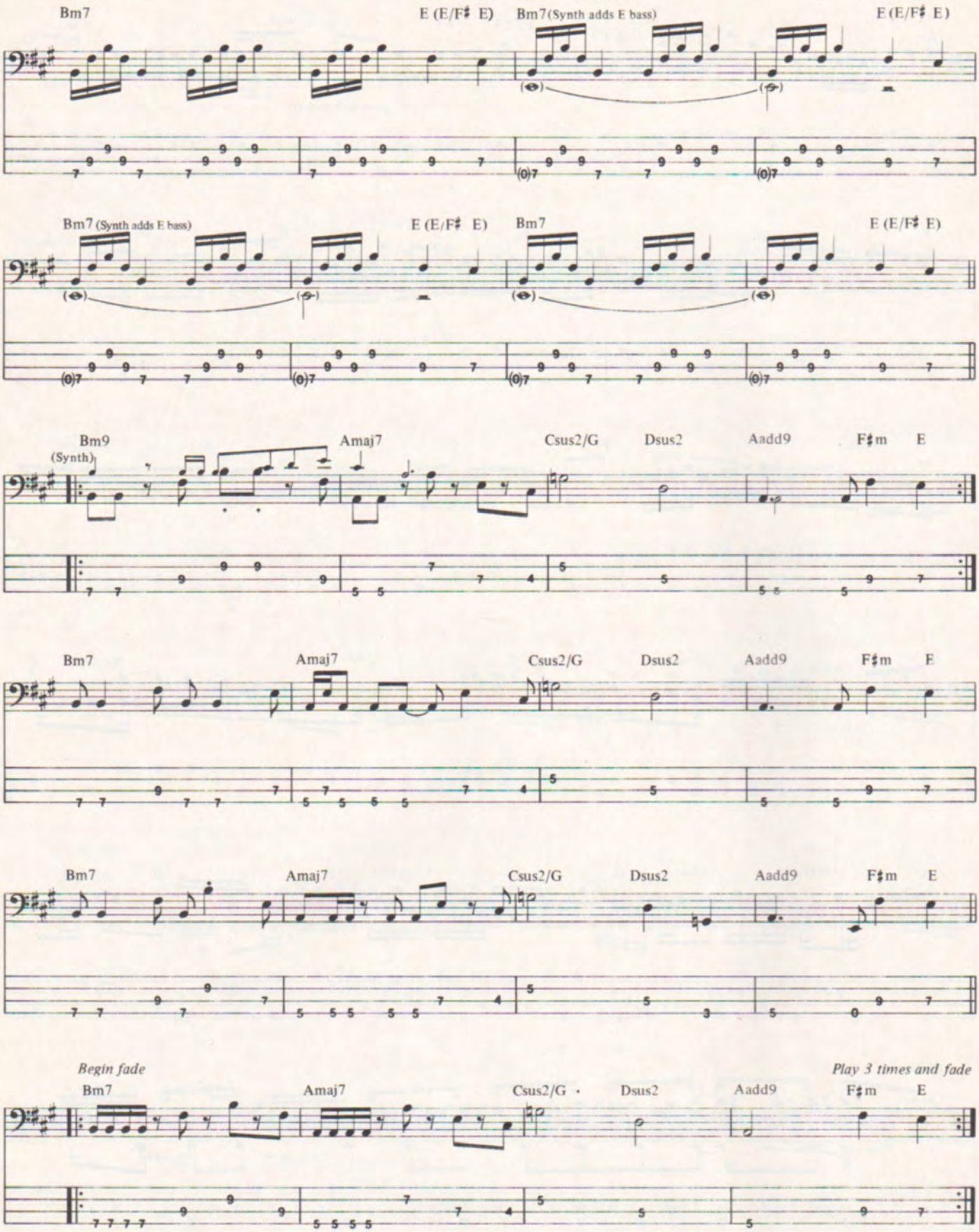
BASS LINE FOR

# PEACHES EN REGALIA




D♭/F
D♭
D♭/F
D♭
B/D♯
B
B/D♯
B
E
(Guitar & Flute)
etc.
F♯m(7)
E
F♯m(7)
E
F♯m(7)
E
F♯m(7)
Guitar solo
Aadd9
G♯m7
sl.
Aadd9
G♯m7
Aadd9
G♯m7
Aadd9
G♯m7
C
D
B♭
sl.
E♭
sl.


A♭
F
H
G(sus2)
G7sus4
sl.
(Hold both notes)
F
C
B♭
sl.
F
C
B♭
F
C
B♭
H
F
C
B♭
A
B
G
C
F
D
H
sl.
E(9sus4)


Bm7
E (E/F♯ E)
Bm7 (Synth adds E bass)
E (E/F♯ E)
Bm7 (Synth adds E bass)
E (E/F♯ E)
Bm7
E (E/F♯ E)
Bm9
(Synth)
Amaj7
Csus2/G
Dsus2
Aadd9
F♯m
E
Bm7
Amaj7
Csus2/G
Dsus2
Aadd9
F♯m
E
Bm7
Amaj7
Csus2/G
Dsus2
Aadd9
F♯m
E
Begin fade
Bm7
Amaj7
Csus2/G
Dsus2
Aadd9
Play 3 times and fade
F♯m
E

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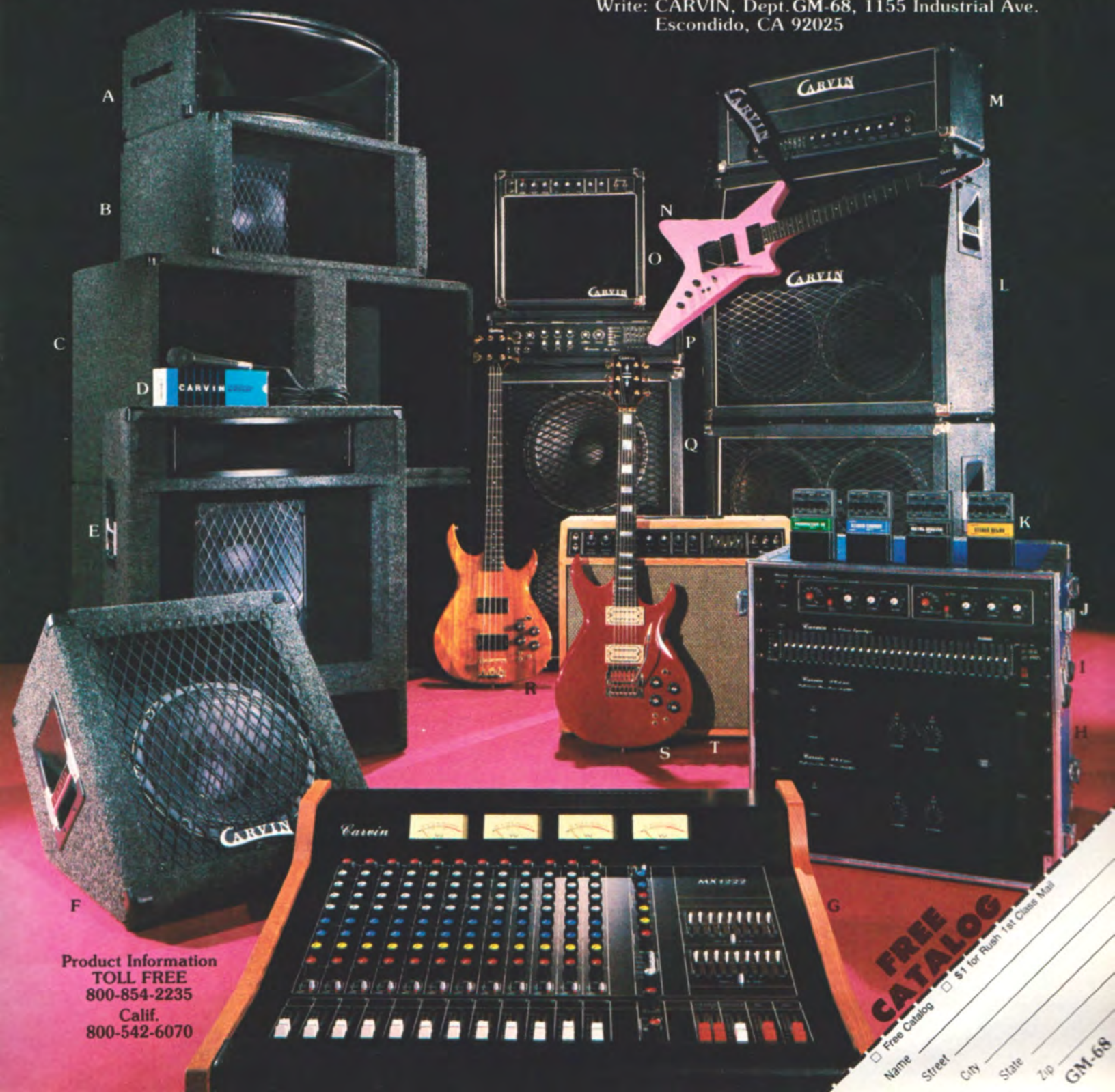


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ZAPPA

# NOW AND THEN . . .

I started listening to Frank Zappa when I was about 13 years old. Tears of joy (or was it laughter) filled my eyes when I heard him say the phrase, "the influence of a frozen beef pie," from the **Just Another Band from L.A.** album. Intricately composed and performed melodies combined with the epitome of humorous cynicism—this is what I'd been searching for.

I wanted to learn more about the guy and his music. There was never a dull moment, or a disappointment, with the possible exception of the song *We're Turning Again*. But then again, who else would dare blaspheme dead rock stars?

I started hearing wild stories about this musical madman. "Oh, Zappa? Ya, the guy must be constantly stoned, man. He's really out there. He'll fire his band members in a wink. Frank Zappa, ya, he's a genius. Hey, did ya hear about the time he ate shit on stage?" I had no idea what a genius was, or if any of the rumors were true. It was good press, though. Then as fate would have it, later on, we got a chance to play together.

When I was 18, I worked as a transcriptionist for Zappa. The following year I joined his group and was with him till 1982. As I got to know Frank, I realized what a distorted view a lot of people have of him (or at least in my opinion, they do). Believe me, he would probably be the last person on Earth to eat anybody's shit. Or take it, for that matter.

My conclusions as to what qualities make up genius were drawn from observing Frank's activities. Never have I seen a person so dedicated to the execution of his ideas. Self-discipline is not a conscious effort for Frank. There is only work. And that's not hard; it's fun. He placed high demands on his band members, but only a fifth of what he demanded of himself. Strong integrity in everything he did was always apparent to me. He's very funny, too. These attributes inspired me most of all.

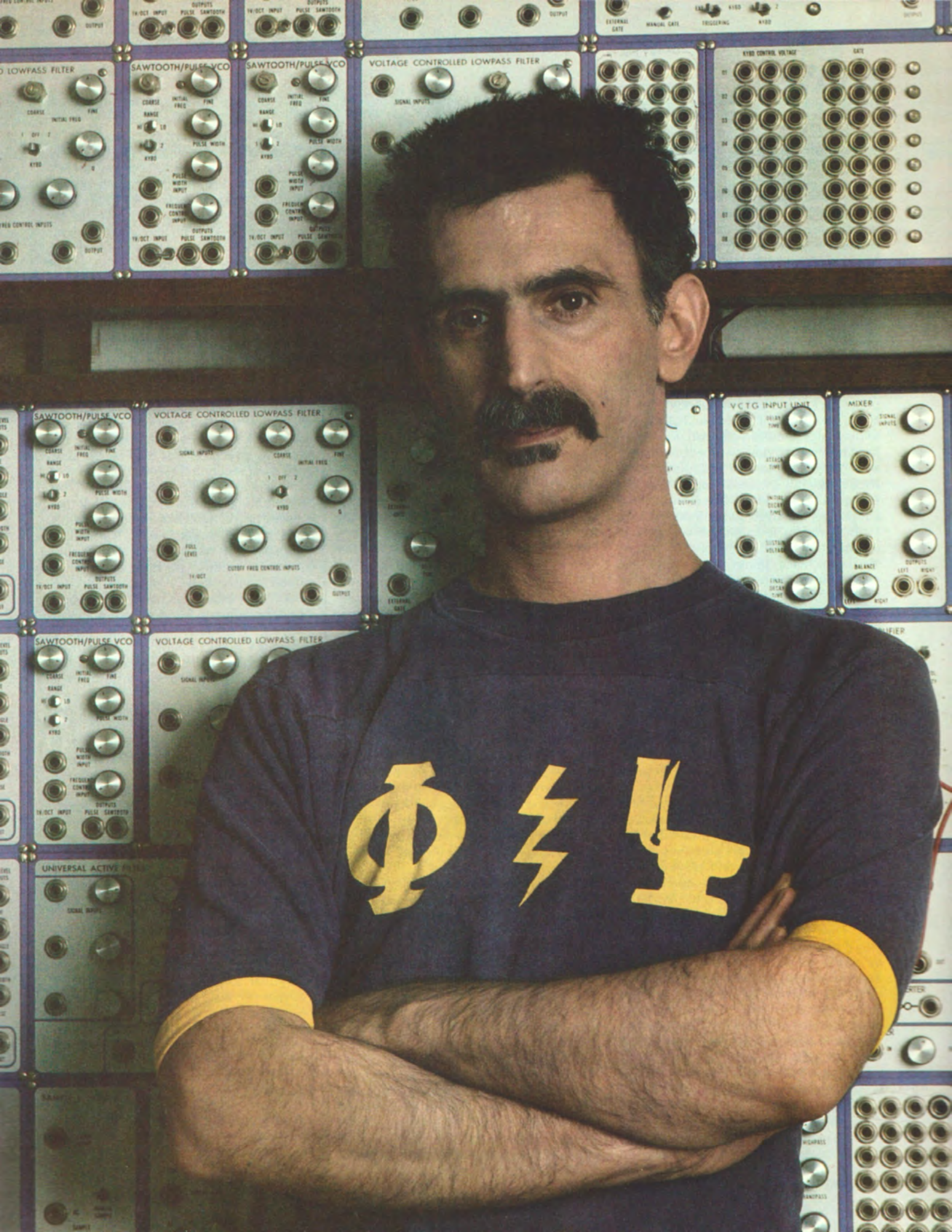
But these characteristics don't necessarily produce genius. Innovativeness and originality are the result of unflinching concentration. This type of concentration is a gift, but can also be developed.

Watching someone like Zappa work is inspiring. You can see a person whose mind is completely and undistractedly focused on the event at hand, whether it be a simple conversation, the reading of a newspaper or the construction of a fantastic orchestral piece. Every event is like a meditation. I've learned that the highly developed power of concentration is what constitutes genius. Any other personality traits just go along for the ride.

I conducted the following interview at the Utility Muffin Research Kitchen (Frank's studio).

*by Steve Vai*

Glen La Ferman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# NOW

*by Steve Vai*

**GUITAR:** What are the work hours that you and your Expresso machines are keeping these days?

FRANK: Today I woke up at 8:30 and I'll probably work until 2:00 tomorrow afternoon and then I'll probably go to bed. I've been doing long days for this past week because I have something that I really have to concentrate on. It's real time consuming.

**GUITAR:** You've been writing manuscript for so many years, how has the Synclavier changed your way of approaching traditional notation?

FRANK: Music on paper is the same as a recipe for food. You don't eat the recipe. The music you write down on a piece of paper isn't music until somebody plays it. If you have a machine that will allow you to play your ideas directly you don't even have to write it. I don't worry about pencil and paper anymore, I just play it and tweak the raw material until I get the composition the way I like it in the machine. I get massively more done and now I can write for instrumental sounds and combinations that don't exist in nature. You can make things that sound like normal instruments play things that those instruments couldn't do in the hands of a human being. The thing now is to remember that nothing is impossible as long as you have enough RAM memory.

**GUITAR:** Can you comment on the difference between working with the Synclavier and real musicians?

FRANK: I don't have anything against working with live musicians so long as I don't have too high expectations of what the live musician is going to be able to do. I've battled for years trying to get accurate performances of stuff that human beings find difficult to play. Now that I have a machine that will play the stuff exactly right, there seems to be no reason to burden the human beings with problems of rehearsing difficult licks and playing them faster and faster. There will always be a place for real live musicians to play types of music that live musicians find easy to play. Now that machines are available to play things that live musicians find difficult to play it should make life easier for the live musicians.

**GUITAR:** What are you working on now?

FRANK: Last night I built five new complicated timbres which I call Spastic Orchestras. I started a piece with the Spastic Pressure Patch. Basically how the Synclavier works is when you take samples you build these things called Patches, which is an instruction to the machine to locate different sounds under different keys. You could have one sound under all 88 keys or you could have a different sound on each key times four. That means that a middle C can not only sound a C on a guitar but it can be a C on a trumpet, a C on a harp and a C on a xylophone at the same time. You compound this by the fact that the stereo panning and the way each sound travels in time and space can be determined on a partial by partial basis. We do stereo sampling here which is something that most people are not doing right now. The other type of information you can build into a patch is what happens the harder you press a key. For example, on the Spastic Pressure Patch you press a single harp note and the harder you press down the more gliss you'll get. Spastic Orchestra takes a whole assortment of orchestral sound and lays it on across 88 keys and with pressure lets you bend the stuff and do all these tape effects in real time. So you can play in with a single line and score a whole orchestra's worth of utterly ridiculous stuff on a single track in about five minutes!

GUITAR: How do you feel about the mutated guitar sounds of the 80s?

FRANK: They sound great but it's just like another vocabulary. There's one thing that a Synclavier will teach you and that is the most important thing in music is timbre. You can take the most mundane tune or collection of notes and if it's got an interesting timbre it will be far more listenable. Every period has got little timbres associated with it. You can hear a recording of Renaissance music and know right away that's the Renaissance sound and Renaissance timbres. If you had those same timbres playing *Purple Haze* it would still sound like Renaissance music. So if you take all of today's squeals and the rest of the common coinage for rock'n'roll guitar playing and have those same timbres playing Renaissance music, it's not going to sound like Renaissance music even though it was actually written in the Rennaissance.

GUITAR: How do you feel about some of the mutated players out there today?

FRANK: Some of them are good and some of them are not. There's a lot of mechanics out there and once you learn how to make all the squeal noises on demand, then what you do with it is a matter of imagination. But the record industry itself is more to blame for the way guitarists behave than the players themselves. If you play an instrument you have two possibilities. One, you're going to be a performer who plays preconstructed things and plays them exactly, over and over again. That's like what you do if you play in an orchestra. If you have a musical imagination and not necessarily the inclination or the time to write your ideas down on a piece of paper, then you want to play them right off the bat and improvise them. The way the music business is constructed now, there's not very much interest in finding people who improvise. They want it freeze dried. So people are beginning to give up on really improvising on the spot. Instead, what they do is memorize sets of formulas which are then decorated with all the current sounds and when they play a solo they play collected formulas decorated with mod-sounds. To me it's less musical, but then again, you have to consider how the end product is consumed. Most of the people who buy these records are dancing to them or not really listening to them. They just put them on to have that contemporary style playing in the background while they do their stuff. I think there is probably less interest today in really listening to a record. That may be because there's not much in a record that you can stand to discover. What's to discover? You hear the song and that's it. You either like the song or you don't like the song. There's really nothing tucked away. The record companies are not going to sign people who do things other than that because 30 million people buy a Michael Jackson album. The album had nice songs and nice arrangements, but no weird things to discover. Obviously, from the record company's point of view, that's the right way to make records. So everything is patterned after that. For my taste that's a loss.

GUITAR: What are some of the future projects you have in mind?

FRANK: We finished off this deal with a company called Rykodisc, which is going to be a distributer of CDs. The basic release schedule we're talking about is eight CDs a year for the next two or three years. They want two from the Verve albums, two from a later period, two current and two wild cards. I've been working on the wild card assemblies and the digital tapes of the '82 and '84 tour.

GUITAR: Do you plan on releasing more guitar albums?

FRANK: Yeah, I've got another one in the works right now. In assembling the wild card CDs for Rykodisc I found some real neat guitar solos. It hasn't been edited to a format yet, but I probably have enough for at least a CDs worth.

**GUITAR:** For everything that you release, how much do you think you have in the can?

FRANK: I release maybe 2% of what's in the can. It's a big can.

# AND THEN . . .

*by John Stix*

**GUITAR:** Do you still work on your playing, or do you just play what you can, when you have to?

FRANK: That's usually what it is. I play the best I can when the time comes. I don't drill myself 36 hours a day. I never have. I never had a day to devote to it.

**GUITAR:** Your solos aren't climax oriented.

FRANK: I don't play for effect; I play for music. I play for my own amusement, and if somebody else likes it, that's fine. And if they don't, they can just go to see a guitar star someplace.

**GUITAR:** Regardless of your intention as a player, you are among the original stylists in rock guitar. It sounds like you combine blues with Middle Eastern modes.

FRANK: There's a lot of stuff in there. As far as style goes, a person can only recognize an element of style based on things of his own experience. If you've heard Eastern modes, you can identify them. If you've heard blues, then you'll be familiar with that. But if you don't know anything about contemporary music, then you will not hear that part. So most people don't realize that what's going on in there rhythmically is probably pretty far out.

**GUITAR:** Musically, would you give your older recordings as high a rating as your new stuff?

FRANK: Yes and no. There's different kinds of music in there. You take an album like **Live at the Fillmore** in 1971; that's kind of a vaudeville record. I don't think it compares with **Lumpy Gravy**, which is a different realm altogether. But there are people who prefer the **Fillmore** album to **Lumpy Gravy**, even though I think **Lumpy Gravy** is a better record. **Joe's Garage** is probably a better record than **Sheik Yerbouti**, but there are those who think differently. It depends on your orientation. I have my favorites of the batch.

**GUITAR:** Obviously **Lumpy Gravy** is one of them. Why?

FRANK: Because the idea of it is just off the wall, to chop up dialogues and rhythms and stuff, and edit that together to an event. It's more of an event than it is a collection of tunes.

**GUITAR: Joe's Garage** also seems to be a personal favorite.

FRANK: It's because of the way it started versus the way it ended up. It was originally a group of songs that had nothing to do with each other. One weekend I decided that I would write continuity to it and make an opera out of it. By golly, I did it, and the storyline makes sense, the songs are good, and the album is well-produced. I think the vocal performances are really great. It's a good sounding recording and it's a nice package.

**GUITAR:** Do you have any favorite compositions?

FRANK: *Oh No* is one of my favorites, also *The Theme from Lumpy Gravy*. Another of my favorite songs is *The Eric Dolphy Memorial Barbecue*. *Uncle Meat* is in there, too.

**GUITAR:** Would you include *Peaches En Regalia* on that list?

FRANK: *Peaches* is a classic; it's probably the ultimate across-the-board Frank Zappa song of all time. It's the only thing I've never heard anybody say they don't like.

**GUITAR:** Do you have any favorite guitar moments?

FRANK: Ultimately I hate them all as soon as they're out. In the case of a live album, the day you have the 24-track truck may not be the day you played your best.

**GUITAR:** Which of your bands has been your favorite?

FRANK: I don't think I've ever had an ideal band, and I probably never will. There are individual musicians I've enjoyed working with. Every band has its assets and liabilities. Aynsley Dunbar and Vince Colaiuta are drummers I really like to play with. Warren Cucurullo is another musician I like. George Duke, Mark Volman and Howard Kaylan were fun. I really enjoy working with Roy Estrada.

**GUITAR:** I've heard that all of your bands go into intensive rehearsal before going on the road. Do you teach them with sheet music or records or . . .

FRANK: All of the above. If they are learning old songs, usually I just say listen to the record to familiarize yourself with the song. Try and pick out a part in there that's going to be the one you play. The thing that's different about our group is suppose you're a musician and you're just coming up and you want to join Led Zeppelin. What do you think the odds are that you're going to get in? They're not good. A musician today who can play his instrument, has a sense of humor and might be interested in the type of stuff we do; he's got a chance to get in the band. I hold auditions every year, and if he wants to do it, by golly, he may have the job before he knows it. For the last few years all the people who have been in the band have all auditioned and competed against each other to be there. Consequently, our live shows always consist of a combination of old material, new material and current material. With the older material I arbitrarily select a few of the old classics that have been on albums 10 to 12 years ago. Those will be the ones they've got to get from the records. Since this is the modern world, and they play better than the guys on the original records, I usually juice up the arrangements to give them things that are more challenging to their technique.

**GUITAR:** Was there a time when you had to teach the band all the parts?

FRANK: Ultimately, I do have to teach them all the parts. But I'm busier now than I was in the beginning. I have a rehearsal assistant and usually what happens is, I come in for the first part of the rehearsal and say, ok, you're going to do this; your part is that. The assistant makes a cassette of the instructions and writes down notes of what's supposed to happen. We work on a couple of things a day. I leave, and it's like the rehearsal assistant's job is to drill the band over and over again, like I used to have to do in the old days. The whole show is memorized.

**GUITAR:** It's like a Broadway play.

FRANK: At least as complicated as that. The thing that is accurate each night is the sequence of events. It's totally professional the way that it's organized. I spend a lot of time, effort and money trying to get the best stage equipment I can afford to take on the road. Then I get the best crew to maintain it. Then we go out there and do it.

**GUITAR:** Do you find that your audiences are getting younger?

FRANK: Yes, and I think that one of the reasons for that is that the places where music is performed are usually so uncomfortable that older people don't want to subject themselves to it. They don't want to go to a barn-like arena and have somebody younger than them puke on their clothes. So they stay home. Most rock concerts have very little to do with music. Ours, I think, have a lot to do with music, and we have a special audience that knows that, and they come to see it.

**GUITAR:** Rather than creating a mood, your music seems to demand that people listen and react.

FRANK: It's participatory. The music should interact with the person who's listening to it. What I do isn't designed to reinforce someone's lifestyle. It's not product; it's coming from a different place. Ultimately, everything that gets released by a record company turns into product, but the intent of what I do is not product-oriented. I've got something to say. I've got certain ways that I want to say it, and I take great care of the presentation of the material. I see it through all the way to the mastering process. I take care of the packaging, the album covers, the ads, do the interviews and answer specific questions about it, so that it doesn't turn into product. That's doing it the right way. I take responsibility for what I do, whether someone likes it or not. ■

# RONNIE MONTROSE:

## BACK IN BLOOM

The professional career of guitarist Ronnie Montrose has been that of a player always looking beyond his present situation, while extracting knowledge and energy from the past. After an apprenticeship as sideman with Van Morrison, Edgar Winter and Boz Scaggs, he shot to the top of the heavy metal mountain as a band leader with Montrose (introducing Sammy Hagar to the world). Then he wowed the fusion crowd with his first solo album, **OPEN FIRE**. His communal band, Gamma, released three records before Ronnie opted for the less well-traveled (and well-paying) road that experimenters take. First there were his duets with ex-Gamma mate, Mitchell Froom. Their idea was to use computer generated rhythm machines while playing live guitar and keyboard parts. Going further off the beaten path, Ronnie tried a solo route featuring guitar with computers, quad sound and 16-mm rear projection video screens. While his college audiences were enthralled, the record companies were appalled. "If it wasn't rock 'n' roll, they didn't want to hear it from me," Ronnie remembers. But it was through all this experimenting that Ronnie met bassist Jeff Berlin, who asked him to produce his **CHAMPION** album for the Passport/Jazz label. The success of that album got the Passport people thinking that maybe Ronnie had something else up his sleeve. He did, as evidenced by the recent release of **TERRITORY**, a mostly instrumental album in the **BLOW by BLOW** tradition. This in turn revitalized Ronnie's fascination with the hard rock of his Montrose days. Coming full circle, Ronnie stated, "Playing powerful rock 'n' roll is a gas for me now, because I haven't done it in so long. It's not like I've been out there all this time trying to hash it out. The last few years of playing have added a new level of finesse to the sound fans of the original Montrose already know. But I've also got the rock sensibility not to dilute the power of the guitar."

In the spirit of this Classics issue, Ronnie talked about the roads he's traveled to earn him his indelible place in the history of rock guitar.

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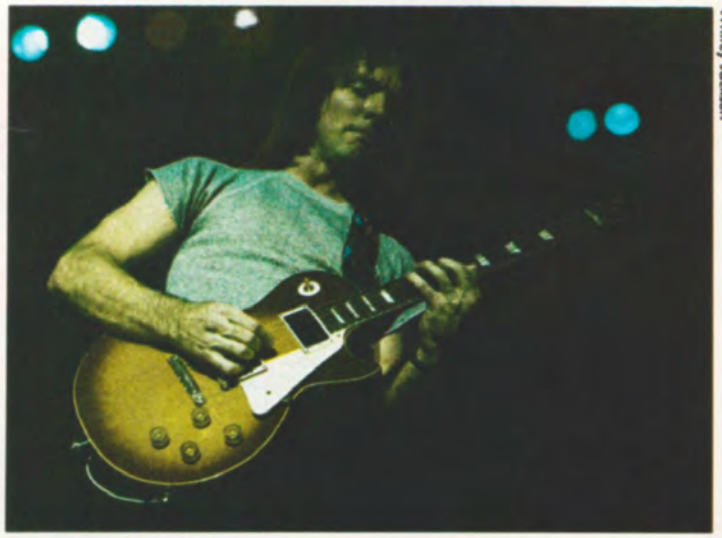

Whitey Jackson

by Jack Colby

Ray Olson

# OUT OF THE RUTS

by John Stix

Like Apollo Creed said to Rocky Balboa in installment IV, "Once a warrior, always a warrior." Rock bands too, like prize fighters, can't seem to retire gracefully. The comeback trail is littered with the beaten mugs of those who desired to command the spotlight just one more time, only to find that the curious didn't roar, they just gawked.

Aerosmith already had their day at the top. They were, until the departure of Joe Perry in '79, America's premiere rough and tumble band, setting the standard with songs like *Walk This Way*, *Back in the Saddle*, *Sweet Emotion* and *Dream On*. In '81, when Brad Whitford left the band, it was clear the enthusiastic throngs were turning into the curious. The spirit of the band was down for the count and only the memory remained, until Valentine's Day, 1984, when both Joe and Brad visited their old bandmates backstage at the Orpheum Theatre in Boston. A reunion was in the works.

Certainly money and sputtering solo careers were part of the attrac-

tion, but then so was the allure of that fierce rockin' groove. A ride with Aerosmith was like barreling down a mountain on a runaway train which always seemed to escape disaster at the last moment. The energy on tap was enormous, the experience exhilarating and exhausting. All of which was too great an enticement to leave behind.

So Steven Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar), Tommy Hamilton (bass) and Joey Kramer (drums) decided to ride the rock horse one more time in what they called the "Back in the Saddle Tour." In June of '84 for the first time in six years, they hit the road—without a new record or supporting video. The only fuel provided was to come from within the band itself. The boys of Aerosmith were determined to see if they could rekindle their own fire and replace the gawkers with an 80's style enthusiastic crowd. They came out punching like an Olympic medal winner entering the professional ring for the first time. Nothing beats the raw aggression of a new contender. Only this time the contender also had the polish and presence of a seasoned pro.

The most startling thing about their reunion is that they waited over a full year before committing new music to vinyl, escaping any accusations that this was indeed a quick buck scheme. Their longtime fans were not to be disappointed by their Geffen Records debut, *Done with Mirrors*, which rocks with rhythm and verve. In an effort to learn more about the hows and whys of Aerosmith in '86, *GUITAR* was Boston-bound to meet with Joe, Brad and Tommy on their home turf.

Ray Olson

**GUITAR:** Aerosmith's music has an elasticity not unlike the Stones, where the parts of the songs barrel along like a runaway train which never quite derails. How did you develop that? It's one thing to learn your instruments alone, quite another to play that way in a group.

JOE: And sort of learn what everybody else is doing. If you work on it, you can get a magic going with a band. Very often that magic gets burnt out. The real magic is in the band that can stay together a long time, like the Stones. Jeff Beck had this talent for picking out the right people for his attitude at the right time and then they would go their separate ways. From what I understand, the music was there but the personalities would clash, and then things would fall apart. In this band we love to party together, too, so that makes a big difference.

**GUITAR:** Was it luck that you originally got together and it worked, or did you have to make it work?

JOE: We drilled a long time.

TOMMY: The first thing that happens when you get a band together that is going to provide your dinner, is that you learn a bunch of your mutually favorite songs. In our case, we were not at all interested in going to clubs and playing five sets. So we picked out songs that were fun for us to play and that people could dance to. We did Frat parties and gigs like that. So you first create and realize your stylistic identity by the songs that you pick to cover. As you go along you start adding your own songs. We originally covered some Stones, Zeppelin, Yardbirds and James Brown. Joey was throwing out the James Brown and Joe and I had been playing Yardbirds in a band before Aerosmith. Brad was into Hendrix and Clapton, and Steven was into the Stones and Beatles.

JOE: The Beatles gave us a lot of our melodic style. Tom and I came from the crash and bash. We played MC5 and all kinds of raucous stuff. Steven's cover band could do **Abbey Road** from beginning to end. When Brad came into the band the guitar structures fit like a puzzle.

**GUITAR:** Did you work hard to learn the original arrangements and then alter them?

TOMMY: Yes, because we always wanted to play tight and on the beat. The main thing we wanted, and talked about during the first rehearsals, was using energy as a component of the show and our music. Energy, if necessary, had to beat out polish. We were pretty crude when we started out but we could cook.

JOE: We drilled a lot. We would pick the songs apart. I remember Tommy and Joey would drill, playing a part over and over. Sometimes the whole band would cook on one lick, just to get that pulse going. Pulse is a weak word to describe the rhythm, but you know what I mean. Now it comes naturally. We don't have to sit down and play the beginning to *Let the Music Do the Talking* for half an hour to get that thing going. Now we all know what we're doing. Brad will pull that rhythm thing out. In fact the slide guitar part I played on the intro was originally played by Brad when we first did the song. Then he started to play something else and I picked up his idea.

BRAD: It worked out so much better on the slide.

JOE: We didn't even talk about it.

**GUITAR:** Did the two of you talk out any parts?

BRAD: No, we always worked in a natural type of environment. We never had to sit down and discuss it. When I worked with Jimmy Crespo I found it exasperating, because he was a fanatic for things being tight. I didn't like that type of thinking. I found it hard to work with, whereas with Joe, we didn't have to say two words to each other about the guitar parts. That's a big part of the guitar magic in Aerosmith.

**GUITAR:** Do you have a natural penchant for a certain part of the neck?

BRAD: I love 9ths. A lot of times it's got to be just root and 5th, suspensions or straight 7ths. It's more just the attitude, the way you attack whatever you play. A great quote from Jeff Beck can be found on the back of the **TRUTH** album, where he says the guitar sounds sick but so would you if I bashed your guts out for 2:35.

JOE: Brad knows a lot about how I play, which is very rudely. I'm very crude as far as my technique goes. That leaves him a lot of room because he has a lot more technique to play those 9s and 7s. I'll play a lot of roots and cook along with the rhythm section, which gives Brad a lot of space. Brad isn't as limited as I am. He has a bigger vocabulary and moves more up and down the neck. I'm very conscious of open strings and that's where I structure a lot of the weight.

BRAD: Joe is more apt to use open tunings and anytime he does, I'm playing a regular tuning which makes for an enormous sound. Even if I just double his opening tuning part with my regular tuning, the voicings are different.

**GUITAR:** I like the parts you put together for *Gypsy Boots*, especially the odd song structure.

JOE: When we started playing that, like Tom said, there was an energy thing. We started playing the main lick over in Cambridge, even before we went into rehearsal. We thought it was a great lick and banged it into a song in a few days.

You can play that lick and make it sound like just another power chord song, but when you set it up with that half-time rhythm it's like a sucker punch. Halfway there we lay back for a second and you think, what's next? All of a sudden, bang! It hits you over the head. That's structuring a song right.

**GUITAR:** What were the musical high and low points for each of you during the band's separation?

TOMMY: Most of the time the guys weren't there when we were with Jimmy Crespo. The good thing about Jimmy was that he was very prolific. It was a rare day when he would walk into the rehearsal hall without a new riff to literally teach everybody. You would sit there and be taught the riff. It was good in that I was put in a situation where I had to review my technique on a regular basis. I had to play things which were a little more complex. On the other hand, it was also restrictive. There wasn't a lot of give and take musically. It was pretty much Jimmy coming in with a million ideas and by the time you've got those out of the way, there was little time for whoever else had ideas. I have a lot of respect for Jimmy as a studio guy. He would be good as a house arranger for a big studio.

BRAD: The low point for me was when Aerosmith was like going to work. It wasn't like being in a band, it was like going to the dentist. When I worked with Derek St. Holmes, I was amazed. We basically did our album in two weeks. It wasn't great, but it was a good album. One highpoint was writing maybe six songs in a day. Derek would come in on his bike, late at night, and record great vocals in two hours. Then he'd get on his bike and be gone. Another high point was discovering that I wasn't the cog in the wheel that wasn't working. It was frustrating at that point, because nothing was getting done in Aerosmith. It was a high for my ego and sanity to realize this is how you make an album. The low point was touring in the station wagon, slowly making the journey from West Virginia to North Dakota with six guys who were rudely hung over.

JOE: I have always considered myself a songwriter first and a guitarist second. The Joe Perry Project gave me a chance to blow off a lot of steam. I worked with a lot of good people on those albums and I wrote some good songs like *Let the Music Do the Talking*. I got a chance to be my own boss and get out all my anger and frustrations. I kept going by having to do a lot of road work. The first tour was good, but due to the record company and the politics, things didn't happen. Songs I thought should have gotten played, didn't. But I enjoyed playing and getting down into the bars. It got to the point where I didn't have time to play with anybody else. I think I got better as a guitarist than I was in Aerosmith, but then I started to stagnate. When I finally broke up the Project I did a couple of sessions around town and started to work with Alice Cooper. It didn't click. First, I wasn't boss of my own band and second, if I was going to play in a band, I didn't want to just be a hired hand. With Alice Cooper it seemed like I was a square peg in a round hole. I realized just how much I missed being in Aerosmith where I could just let it fly.

**GUITAR:** You played together for quite a while before recording again.

JOE: That was a musical and personal decision. It's one thing to sit around the table and say all right men, let's go, and everybody clinks their beer bottles. It's another to go into rehearsal, and yet another to get in front of an audience and see how the egos are going to come together again. Brad had played with the Project for some dates at one point, so that was there. But me and Steven being on the same stage felt kind of weird. I wondered how much am I going to be able to exert myself? I was the prodigal son. I was the one who left. Now how much are these guys going to take? It felt weird, so it was important that we went out and toured and played those songs instead of just going in and starting to write an album. I don't know how that would have worked.

BRAD: It would have been like Deep Purple. We said, why couldn't we have done it that way? Looking back, it would have been the wrong thing to do. We found out by playing together on tour that it's still there and it's going to work. We had some ammo in our pockets when it came time to get the recording happening. Besides, we couldn't just get the recording happening, because politically we were in a bad way with everyone in the industry. The promoters didn't trust us.

JOE: We just said, forget it, we're going to play music and let the lawyers take care of it. We could have sat back and waited for the dust to settle, but we had too much to get together amongst ourselves.

**GUITAR:** You get a rough and ready sound on *Done with Mirrors*. Is that a hard thing to do unless it's done live?

JOE: That's what we did. It's the only way to get it.

TOMMY: The Aerosmith way is to get tight and rehearse but still not be afraid to be a little raggedy around the edges.

BRAD: We usually play the tightest for the first hour or so. When we did this album we got three or four tracks the first day.

TOMMY: They were supposed to be demos.

JOE: That's one of Ted Templeman's little tricks.

TOMMY: Ted said we're going to run all the tunes down and slap them on tape. Then we'll review them and come in and do them the way we really want them to be done. Of course, we'd go on to a different song and we'd wind up using the takes from the first day of just slapping them on tape.

**GUITAR:** How much will you work on your live sound, and the tone of your instruments?

TOMMY: We worked a lot on the tones. Brad produced demos of our tunes before going out to record. As we listened at night to what we had done during the day, we became more and more aware of where a particular guitar tone or setting was working out and where it would fit in when we got to the studio. By the time we went in to record, everybody had a

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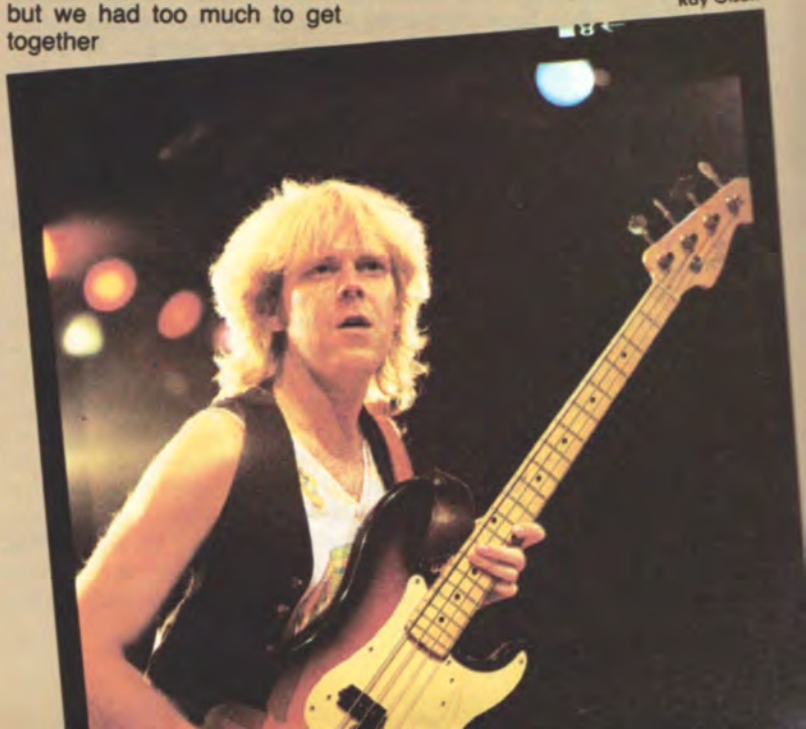
Ray Olson

Ray Olson



# MUSIC APPRECIATION

## LYNYRD SKYNYRD
## SECOND HELPING

Jeffrey Mayer

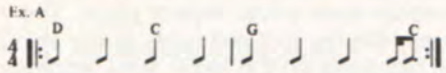
by Wolf Marshall

Southern Rock (as it has come to be generally called) had been brewing in the South for over a decade prior to the formal emergence of the Allman Bros. Band in 1969. Based on a rich heritage of delta and urban blues (including the influence of British blues-rock a la Clapton-Beck-Page), country and western, American folk music, straightahead rock 'n' roll and early R&B and gospel, this newest musical movement (begun by the Allmans) created a hotbed of localized activity resulting in droves of guitar-dominated bands pouring out of the Southern states. One of the most distinguished and definitive of these was Lynyrd Skynyrd, a hard drinking, hell-raising club band from Jacksonville, Florida. Discovered at an Atlanta bar gig, by New York sessionist-producer Al Kooper (of **Super Sessions** fame), they were quickly signed to his Sounds of the South label (MCA) and made their debut with the **Pronounced Leh-nerd Skin-nerd** Lp in 1973. The followup album, **Second Helping** (1974), produced the surprise hit single *Sweet Home Alabama* (a sarcastic and jingoistic jab at Neil Young's *Southern Man*) and firmly established the band as a viable commercial force in the Southern Rock genre. The record achieved gold status and led to a very successful series of concert tours.

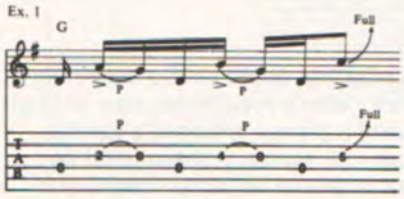
On **Second Helping**, the guitar roles are simultaneously loose and tight. Guitar polyphony due to the intuitive interaction of guitarists Ed King, Gary Rossington and Allen Collins here is reminiscent of another great southern tradition—dixieland jazz—wherein contrapuntal melodies are woven and intertwined with each other to form a finely balanced and intricate texture. In the hands of lesser guitarists, this could become a chaotic and cacophonous din, yet the parts are treated with an orchestral (though ad-lib) sensitivity. Ed King generally plays the independent and free form fills around the vocals and over the background of Gary's and Allen's double-lead phrases. His sound is immediately recognizable as he mostly employs a fairly clean tone and the wide sonic pallet of a Fender Strat. His licks, fills and solos range from bluegrass and country styles (chicken pickin' and fingerstyle approach) to rock (bends and rapid repeating riffs a la Page) and blues (particularly the slide guitar playing). It is significant to note that Ed was well ahead of his time with his use of harmonics (both open and pinched), whammy bar phrasings and the country-rock-fusion of major and minor pentatonic plus Mixolydian scale sources in his guitar work. Gary Rossington and Allen Collins provided the perfect foil to Ed's country-inflected twangy Strat with their round Gibson tones (Gary on a Les Paul and Allen on a Firebird). They both favor a Beck-Clapton blues approach with strong minor pentatonic/blues scale passages flavored with a singing vibrato and more overdrive and sustain. A slew of Southern Rock guitar bands to follow—notably Atlanta Rhythm Section, .38 Special and Molly Hatchet (all having a three-

guitar arrangement) were influenced by the chemistry of King, Rossington and Collins.

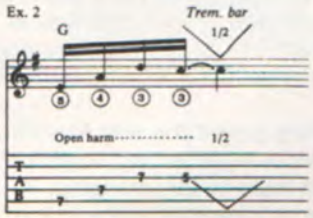
The Lp begins with *Sweet Home Alabama*. The opening guitar figures are loose arpeggiations of the basic chord progression for the entire tune:




The approach is downhome country-tinged in the first chorus and builds to a full texture using multiple guitar layering and doubled ensemble lines with keyboards (adding a Jerry Lee Lewis roots of rock 'n' roll touch) and gospel-derived background vocals. Note the two very standard (by now) guitar cliches employed by Ed King. The first is a pedal (banjo-style) lick (in the intro) using open strings:

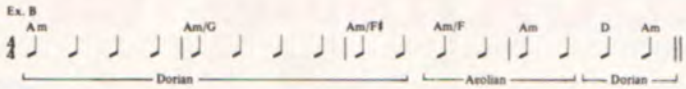



and the second is a sequence of open harmonics (used by everyone from Ritchie Blackmore to Van Halen) with a whammy-bar wiggle on the final note:

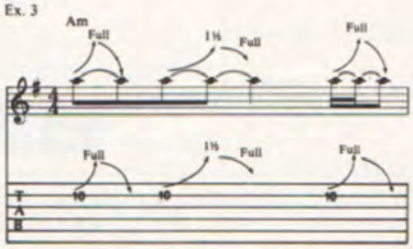



All the lead guitar work on this cut is Ed King. One cannot underestimate his importance on this record. As a seasoned session man from Atlanta studios, he was brought in on Al Kooper's recommendation to round out the band, and his wealth of ideas and wide array of Strat sounds provided many of the stylistic signatures associated with early Lynyrd Skynyrd.

*I Need You* is a bluesy love lament appropriately set in a minor mode: Am. The verse is in a traditional folk sequence: Am, C, D (Dorian) while the turnaround goes thru the gamut of minor voicing using combined Dorian and Aeolian modes for harmonic sources:

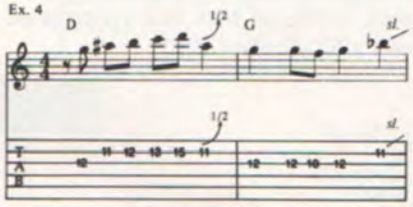



It's an interesting and sophisticated chromatic bass line not normally found in simple minor blues. The double lead guitar solos by Gary Rossington and Allen Collins (in unison) are soulful and moody (reminiscent of Clapton's playing on *While My Guitar Gently Weeps*,with its similar chord structure and intent) using modern sustained humbucking tones and the exploitation of A minor pentatonic/blues melody. The stinging, screaming bends and alternating choppy phrasing are further evidence of some borrowing from the British blues-rock school. The blend of thin, glassy Strat tone (Ed King on rhythm) and the thick distorted sustain of the lead guitars (Gary and Allen) present a trademark Southern Rock flavor often imitated but rarely equalled. The sultry, wailing bends in the fadeout are used for a "crying" effect—notice the amount of feeling and expressiveness squeezed out of one note (also the discrete steps in pitch bendings):



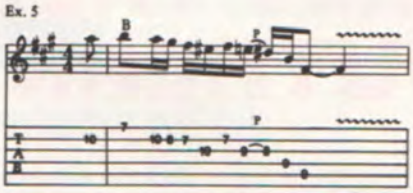

The ethic of getting maximum feel and groove without relying on pyrotechnics, is an underlying criterion for the Southern Rock style.

*Don't Ask Me No Questions* is pure boogie rock 'n' roll. Gary gives a fine performance in his solo spot, flaunting a punchy Claptonesque style with some of his own twists (notice this chromaticism incorporated into the G pentatonic scale:).



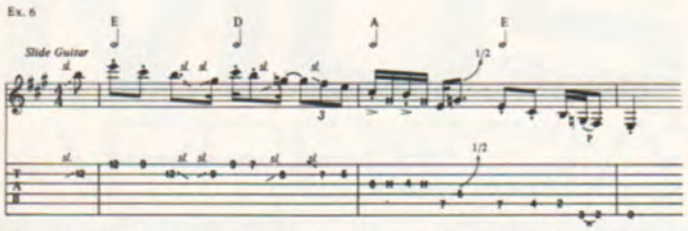

Ed's slide playing adds the illusion of steel guitar to the arrangement, and vocals by Ronnie Van Zant are earthy and exemplify the drawling Southern approach. The inclusion of a horn section gives a Stax R&B color to the piece and reveals Kooper (producer/co-arranger) to have a genuine empathy for the music of Lynyrd Skynyrd (much like George Martin and the Beatles).

*Workin' for MCA* is harder edged rock than the previous tracks (and closes side one with power). The churning double-lead riff is Gary and Allen while Ed King cranks up some distortion on this cut and shows off another side of his multi-faceted style as he plays with a raucous blues-rock attitude using pinch harmonics, eccentric soulful (Beckish) rhythm shifts, energetic riffing (a la Page, et al), shrieking double-stop bends and a touch of Hendrix at the end of his solo (a dive on the vibrato bar). The tune, with its Mixolydian tonality of B, A, E, is more closely related to hard rock than country or basic blues. Note this characteristic scale combination (B pentatonic/blues/Mixolydian) in the double lead outro line:

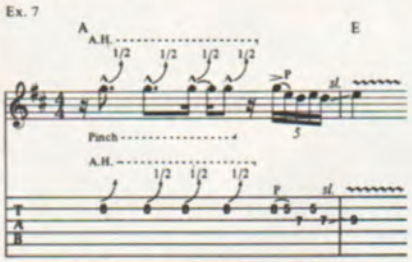



The country influence on Lynyrd Skynyrd is obvious in *The Ballad of Curtis Loew*, with its descriptive narrative style. It is depictive of an old black bluesman who was "the finest picker to ever play the blues." Ed's dobro-style slide guitar licks and the ancient amp-tremoloed chord strums under the verses set an extremely atmospheric mood of the deep South with its rustic images and love of American folk music (namely delta blues). The story-telling quality of this piece evokes impressions of music passed on by aural tradition (by ear) and played by feel (based on playing through life experiences). The piece ranks with some of the finer moments in country-rock (like *The Night They Drove Old Dixie Down*, by the Band). The cadence to the solo section

features some beautiful slide country-blues phrases from Ed King. Note the smooth meandering delta blues feeling he imparts:

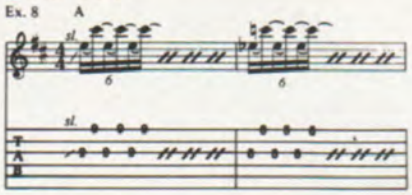



as well as chicken-pickin' ( ) and ghost notes (x) for added funkiness. It is a prime example of combining blues-country-folk techniques (of which Ed King was adept). An infectious boogie-blues riff is the foundation for *Swamp Music*, which uses the standard 12-Bar blues progression (in E) as song structure. A Cajun feel is portrayed with typical looseness and a question-answer antiphony is developed through the interaction of vocal melody and guitar fills (ad lib tidbits by Ed). The first turnaround back to E has a particularly tasty bit using pinched harmonics (artificial) bent in a syncopated figure plunging into a quick country-style flurry:




*The Needle and Spoon* is Allen Collins' vehicle for some excellent guitar work. He is perhaps the most British sounding of the three guitarists (here utilizing a wah-wah pedal and overdrive a la Clapton in *White Room*). The diversity of the three players is what constituted much of the guitar magic of Lynyrd Skynyrd. The arrangements depend on the "non-structured structure" of the trio to animate and color the songs orchestrally. In a rough analogy, it is a form of chamber music wherein parts are supportive and not intrusive of each other. In *Needle and Spoon*, Ed plays a subtle fill here and there but the stage is set for Allen's dynamic power-rock solo spot and re-enters the tune via a slick harmony guitar interlude (somewhat like precursors, Wishbone Ash).

The finale of the Lp, *Call Me the Breeze*, is the only non-original piece in the set. A J. J. Cale offering (he wrote *After Midnight* for Clapton, among others), it is, again, based on the standard 12-bar blues cycle I, IV, I, V, IV, I (in A) and is propelled by a motorific truck drivin' rhythm pulse. The heavy backbeat, bluesy fills (by Ed) and gutsy guitar solo by Gary are among the highlights on the track, while vigorous handclap overdubs serve to add a live feel to the proceedings. Notice the stock blues quote in the first bars of the guitar solo:




Readers may recognize this quote as the beginning of the second chorus of Van Halen's *Ice Cream Man* (though that was in E). It is actually a phrase which is a familiar blues device predating all rock music. It likely could be traced to blues pre-1900! It should be remembered that some music can be so old it can sound new when brought into a new functional environment (witness the rock-blues and rock-classical fusions in past years). The piano solo again recalls a roots of rock 'n' roll feeling and is juxtaposed against a forceful horn-section riff in a tour de force culmination of the solo spot. The final cadence B♭ → A is a typical blues gesture, but notice the whammy-bar pitch release and return (by Ed on Strat) as a quirky yet tasty touch (on the A chord).

In retrospect, **Second Helping** paved the way for more twin and trio guitar bands and encouraged experimentation implicit within the environment of multi-guitar arranging. It would be difficult to think of a record released since in the genre which doesn't owe a debt of gratitude to the music contained in these grooves. Ed King left the band in 1974 and was replaced by guitarist Steve Gaines. Tragedy struck when Gaines, his sister Cassie (backup singer) and lead vocalist/frontman Ronnie Van Zant were killed in a fiery plane crash in 1977. Gary Rossington and Allen Collins formed the Rossington-Collins Band in 1979 and enjoyed moderate success in the early 1980s.

# A FAMILY TREE OF SOUTHERN ROCK (Through 1985)

by Wolf Marshall

Allman Brothers Band
**THE ALLMAN BROTHERS BAND** (1969) Capricorn
**ALLMAN BROTHERS BAND AT FILLMORE EAST** (1971) Capricorn
**EAT A PEACH** (1972) Capricorn
**BROTHERS AND SISTERS** (1973) Capricorn

Greg Allman
**LAID BACK** (1973) Capricorn

Asleep At The Wheel
**THE WHEEL** (1977) Capricorn

Atlanta Rhythm Section
**ROCK AND ROLL ALTERNATIVE** (1977) Polygram
**CHAMPAGNE JAM** (1978) Polydor

Black Oak Arkansas
**BLACK OAK ARKANSAS** (1971) Atco

Charlie Daniels Band
**MILLION MILE REFLECTIONS** (1979) Epic

Marshall Tucker Band
**WHERE WE ALL BELONG** (1974) Capricorn

Lynyrd Skynyrd
**SECOND HELPING** (1974) MCA
**ONE MORE FOR THE ROAD** (1976) MCA
**STREET SURVIVORS** (1977) MCA
**SKYNYRD'S FIRST...AND LAST** (1978) MCA

Wet Willie
**DRIPPIN' WET** (1973) Capricorn

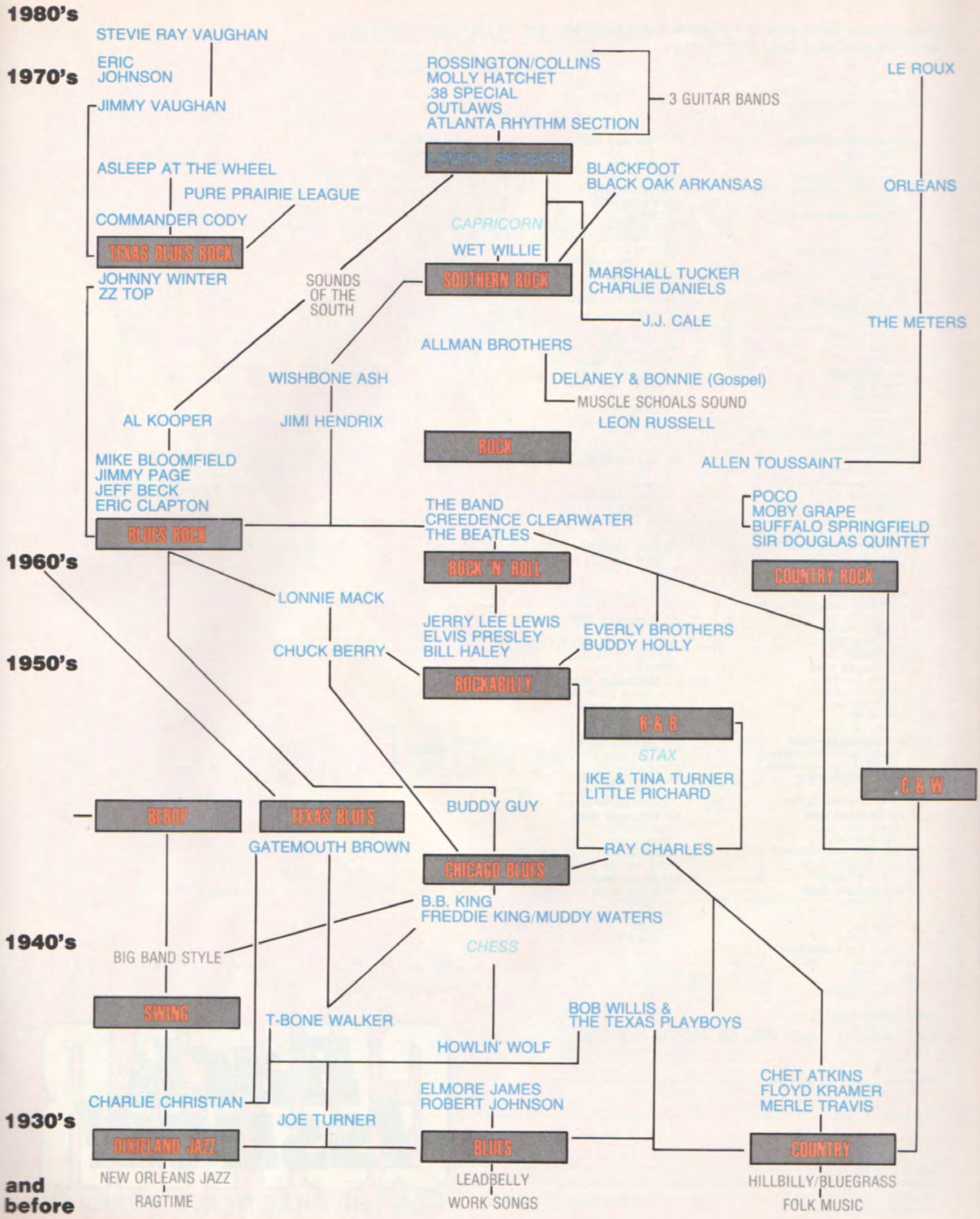
Outlaws
**OUTLAWS** (1975) Arista

Molly Hatchet
**MOLLY HATCHET** (1978) Epic
**FLIRTIN' WITH DISASTER** (1979) Epic

.38 Special
**WILD EYED SOUTHERN BOYS** (1981) A&M

Rossington Collins Band
**THIS IS THE WAY** (1981) MCA

Little Feat
**DIXIE CHICKEN** (1973) Warner Bros.
**FEATS DON'T FAIL ME NOW** (1974) Warner Bros.
**WAITING FOR COLUMBUS** (1978) Warner Bros.


1980's
1970's
1960's
1950's
1940's
1930's
and before
STEVIE RAY VAUGHAN
ERIC JOHNSON
JIMMY VAUGHAN
ASLEEP AT THE WHEEL
PURE PRAIRIE LEAGUE
COMMANDER CODY
TEXAS BLUES ROCK
JOHNNY WINTER
ZZ TOP
ROSSINGTON/COLLINS
MOLLY HATCHET
.38 SPECIAL
OUTLAWS
ATLANTA RHYTHM SECTION
3 GUITAR BANDS
LYNYRD SKYNYRD
BLACKFOOT
BLACK OAK ARKANSAS
CAPRICORN
WET WILLIE
SOUTHERN ROCK
MARSHALL TUCKER
CHARLIE DANIELS
J.J. CALE
SOUNDS OF THE SOUTH
ALLMAN BROTHERS
DELANEY & BONNIE (Gospel)
MUSCLE SCHOALS SOUND
LEON RUSSELL
WISHBONE ASH
AL KOOPER
JIMI HENDRIX
ROCK
MIKE BLOOMFIELD
JIMMY PAGE
JEFF BECK
ERIC CLAPTON
BLUES ROCK
THE BAND
CREEDENCE CLEARWATER
THE BEATLES
ROCK 'N' ROLL
LE ROUX
ORLEANS
THE METERS
ALLEN TOUSSAINT
POCO
MOBY GRAPE
BUFFALO SPRINGFIELD
SIR DOUGLAS QUINTET
COUNTRY ROCK
LONNIE MACK
JERRY LEE LEWIS
ELVIS PRESLEY
BILL HALEY
EVERLY BROTHERS
BUDDY HOLLY
CHUCK BERRY
ROCKABILLY
R & B
STAX
IKE & TINA TURNER
LITTLE RICHARD
C & W
BEBOP
TEXAS BLUES
BUDDY GUY
GATEMOUTH BROWN
RAY CHARLES
CHICAGO BLUES
B.B. KING
FREDDIE KING/MUDDY WATERS
CHESS
BIG BAND STYLE
SWING
T-BONE WALKER
BOB WILLIS & THE TEXAS PLAYBOYS
HOWLIN' WOLF
CHET ATKINS
FLOYD KRAMER
MERLE TRAVIS
CHARLIE CHRISTIAN
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no asterisk - guitar parts
*single asterisk - guitar and bass parts
**double asterisk - bass parts

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*Roundabout
In The Dark
Hell Bent For Leather
*I Can't Quit You Babe
The Price You Pay

____ 312 **December 1983**
Photograph
*Foolin'
*Gimme All Your Lovin'
The Salt In My Tears
Rock And Roll Hoochie Koo
*Cinnamon Girl

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Run For Cover
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Lights Out
Europa

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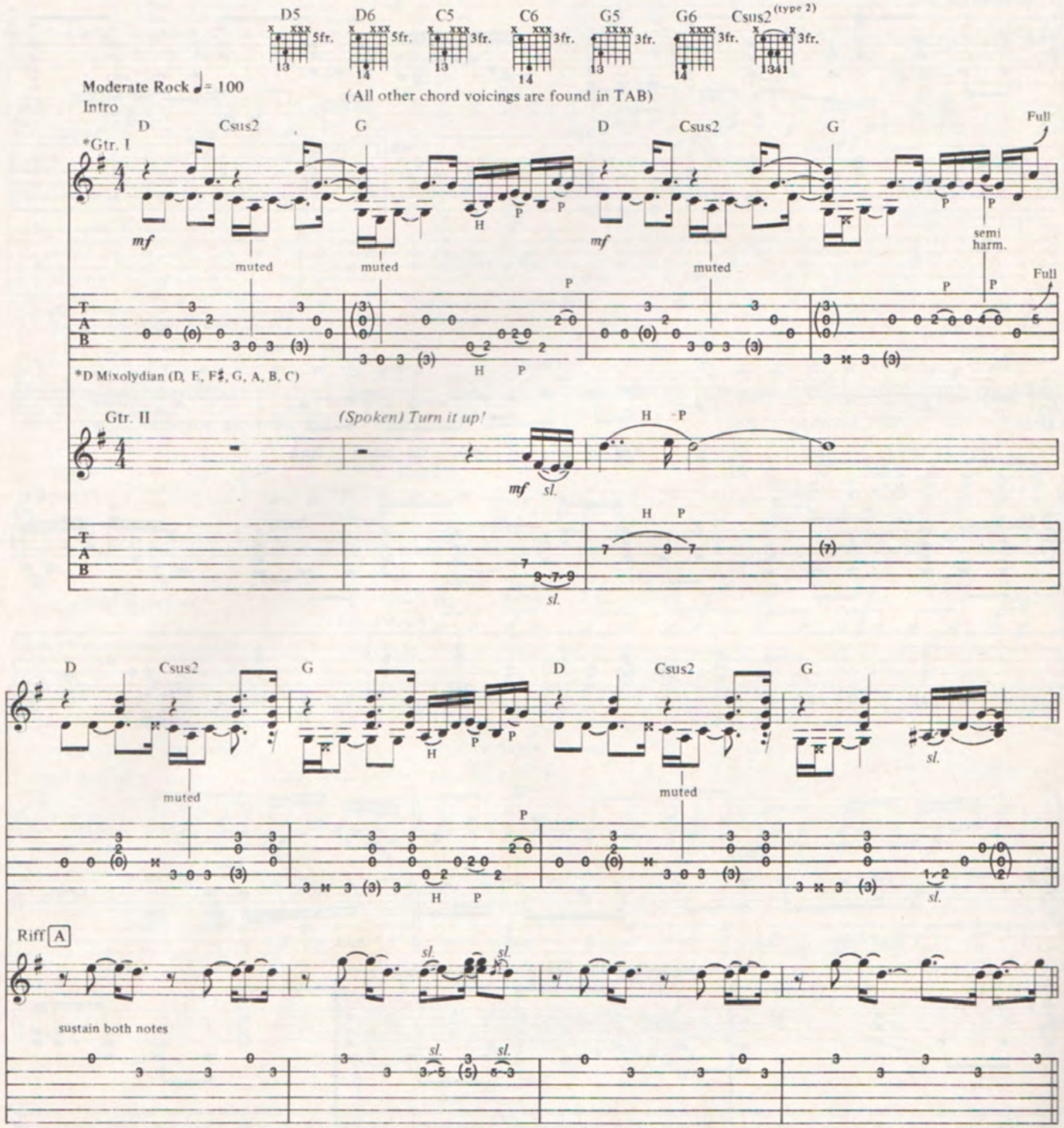
Tablature Explanation page 108

# SWEET HOME ALABAMA

As recorded by Lynyrd Skynyrd
(From the album Second Helping/MCA 3020)

*Words and music by*
*Ronnie Van Zant, Ed King*
*and Gary Rossington*

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1st Verse
w/Riff A (2x)

D Csus2 G D Csus2

Big_ wheels___ keep on turn - in', car - ry me home to see my kin,_

Rhythm Fig. 1

G D Csus2 G

___ sing - in' songs a - bout_ the south - land,

D Csus2 G

I miss ole 'Bam - ee once a - gain___ and I think it's a sin,___ yes.

(end Rhy. Fig.1)

Riff A1
N.C. (D) (C) (G) (end Riff A1) (D) (C) (G)

Harm. trem. bar 12fr. slight vib. (trem. bar) 12 fr. Harm.

*Depress and release trem. bar at each beat indicated.

2nd Verse
Repeat Rhy. Fig. 1 & Riff A (2x)

D Csus2 G D Csus2

Well I heard Mis - ter Young sing a - bout her, well I heard old Neil put 'er down,

G D Csus2 G D Csus2

well I hope Neil Young will re - mem - ber, a south-ern man don't need him a -

w/Riff B (below)

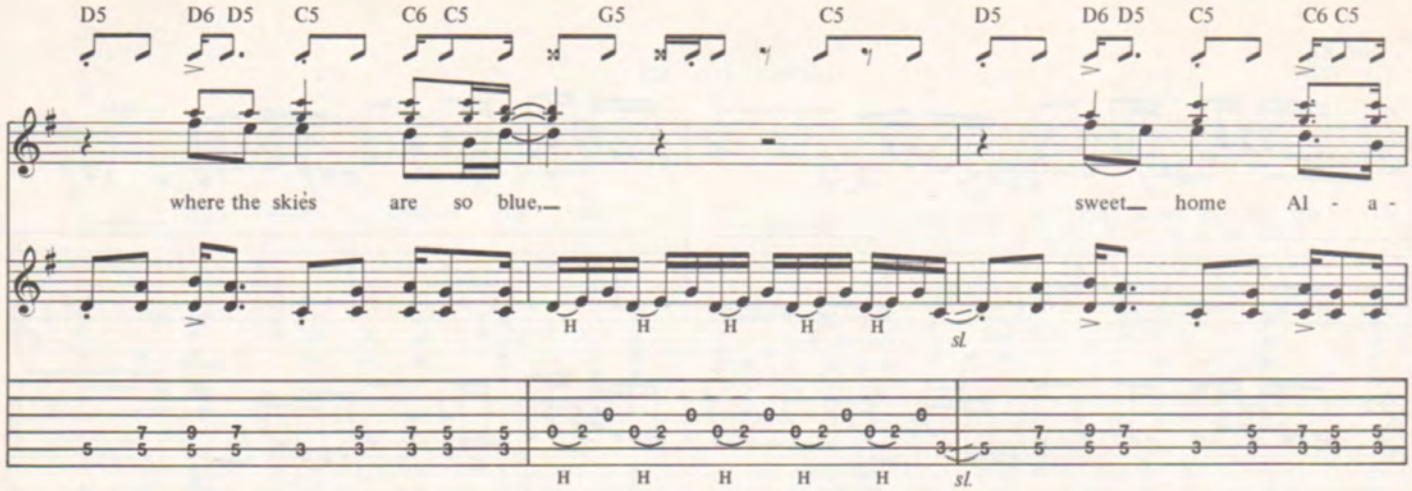
Chorus
Gtr. II D5 D6 D5 C5 C6 C5 G5 G6 G5 Csus2 (type 2)
Rhy. Fig. 2A

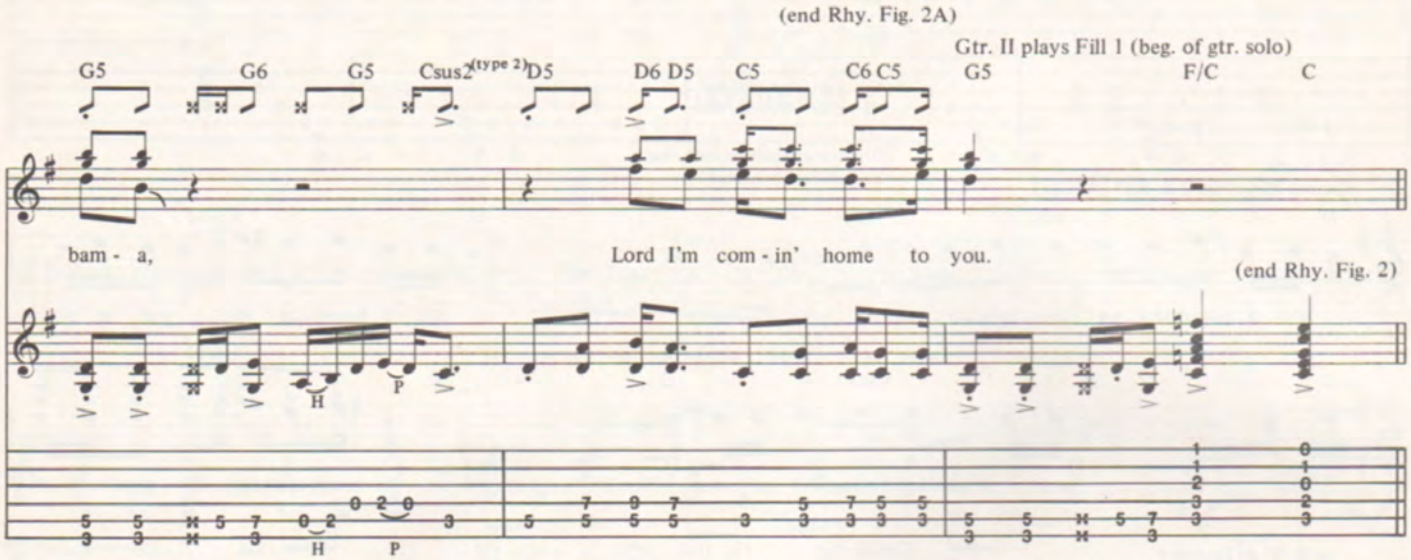
G

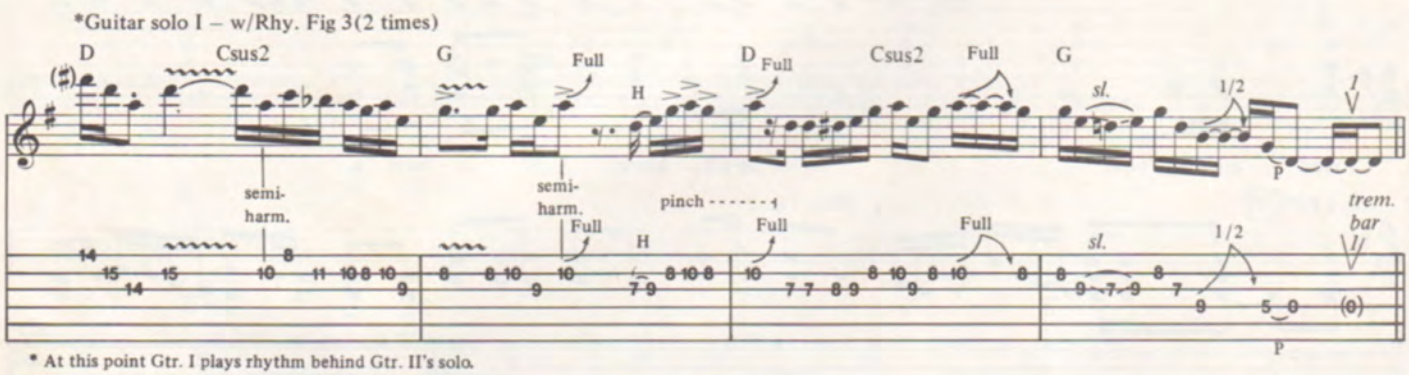
round, an - y - how. Sweet home Al - a - bam - a,

Gtr. I Riff B1 Rhy. Fig. 2

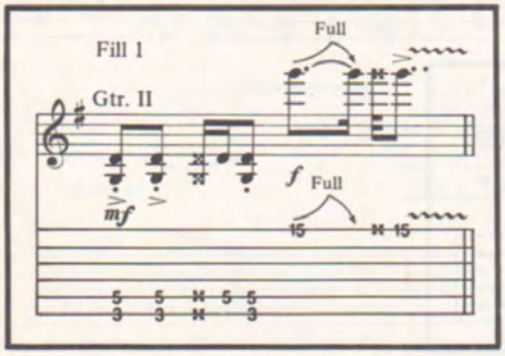
Riff B (substitute this for last bar of Riff A)
Gtr. II

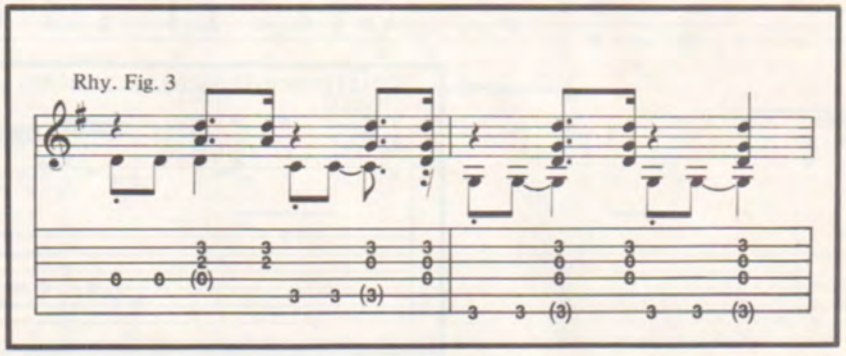



* At this point Gtr. I plays rhythm behind Gtr. II's solo.



3rd Verse
w/Riff A

D Csus2 G F/C C D Csus2

w/Riff C

Resume Riff A

In Bir - ming- ham_ they love the gov - 'nor, boo, boo, hoo. Now we all did_ what we could do.

G D Csus2 G

Now Wat - er - gate_ does not both - er me,

sl. H

sl.

D Csus2 G

w/Riff B

does your con - science both - er you?_ Tell the truth.

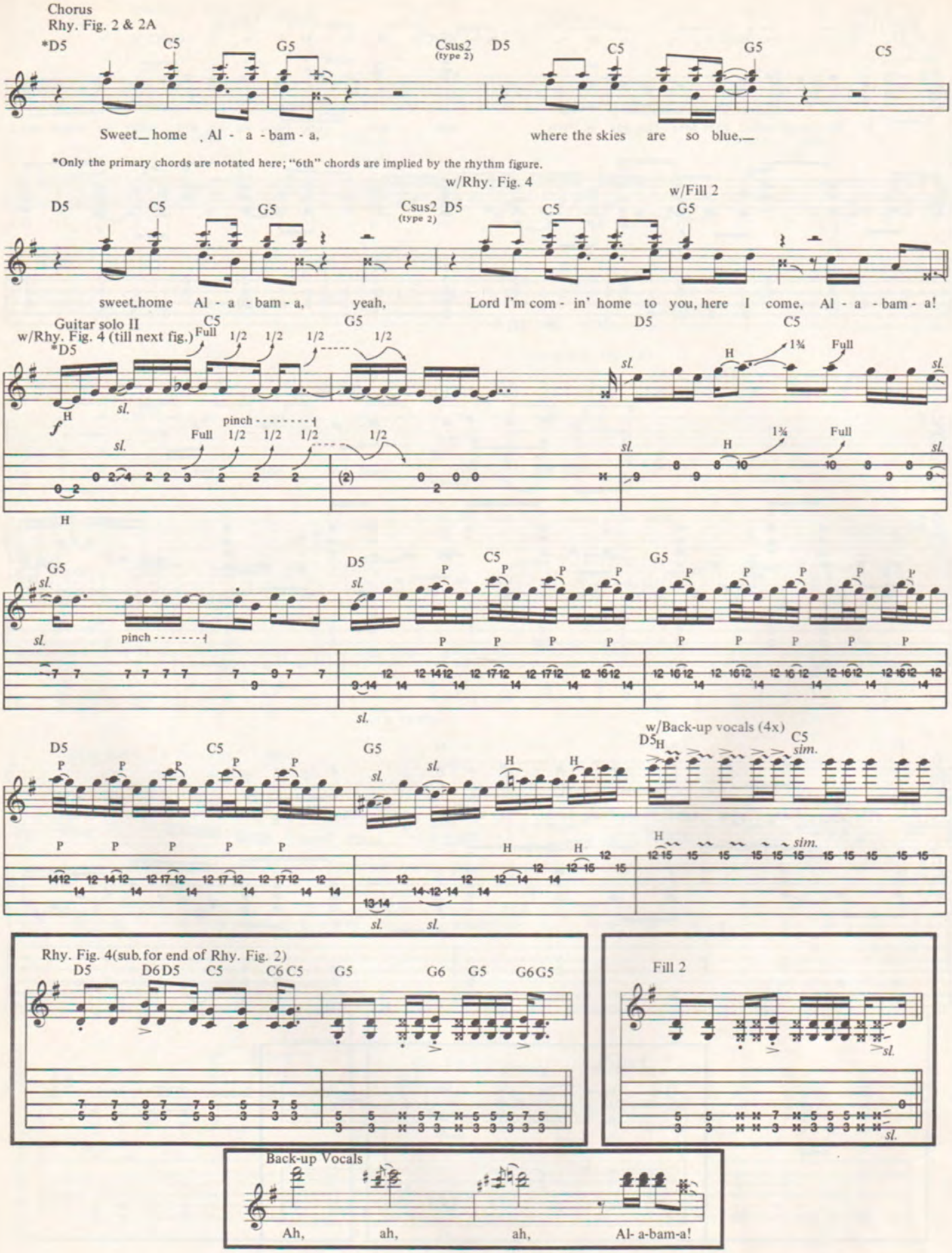
H P H

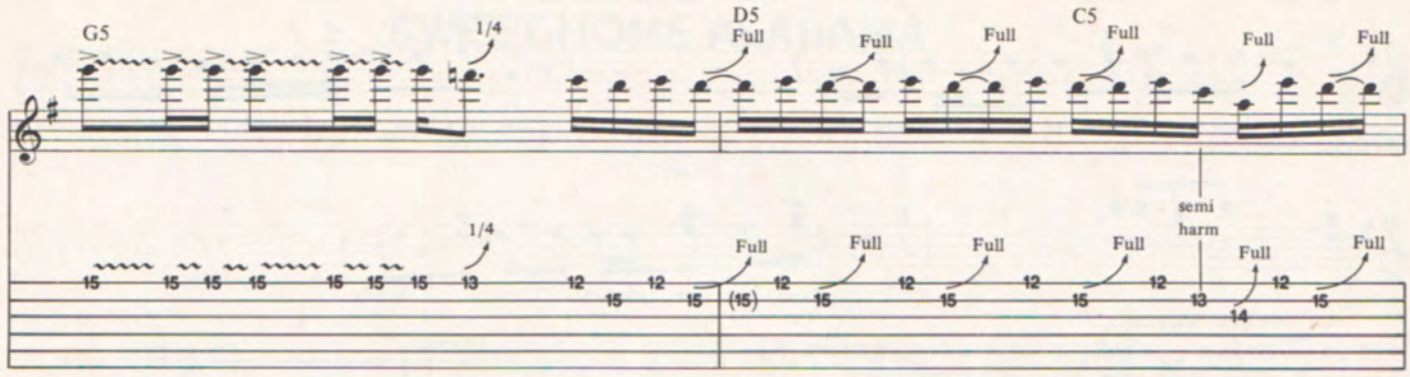
H P H

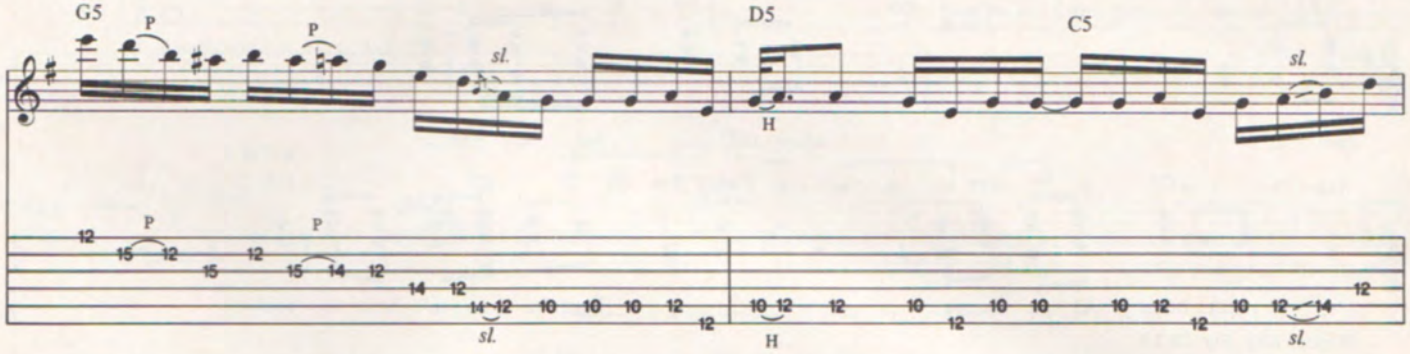
Riff C

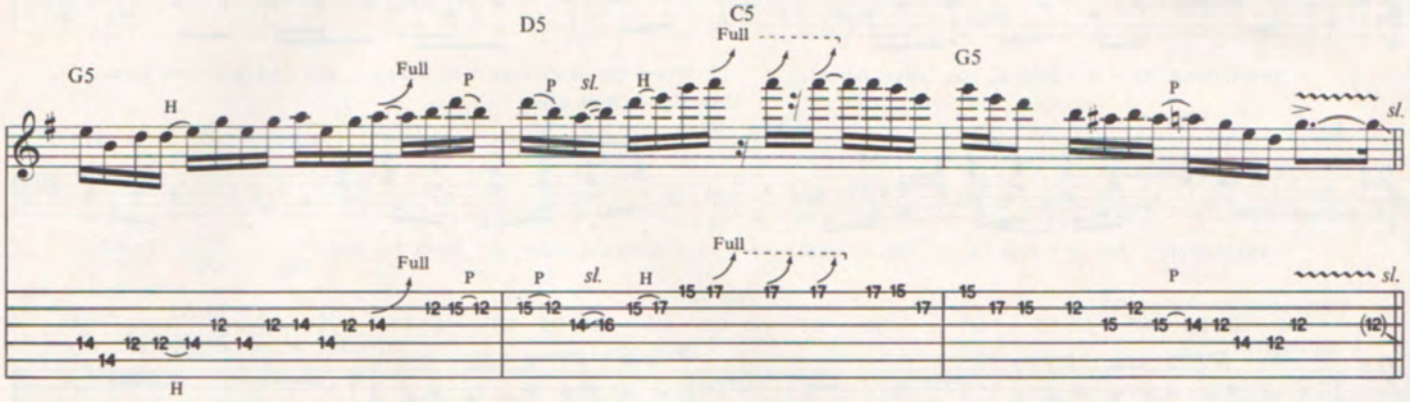
sl. H

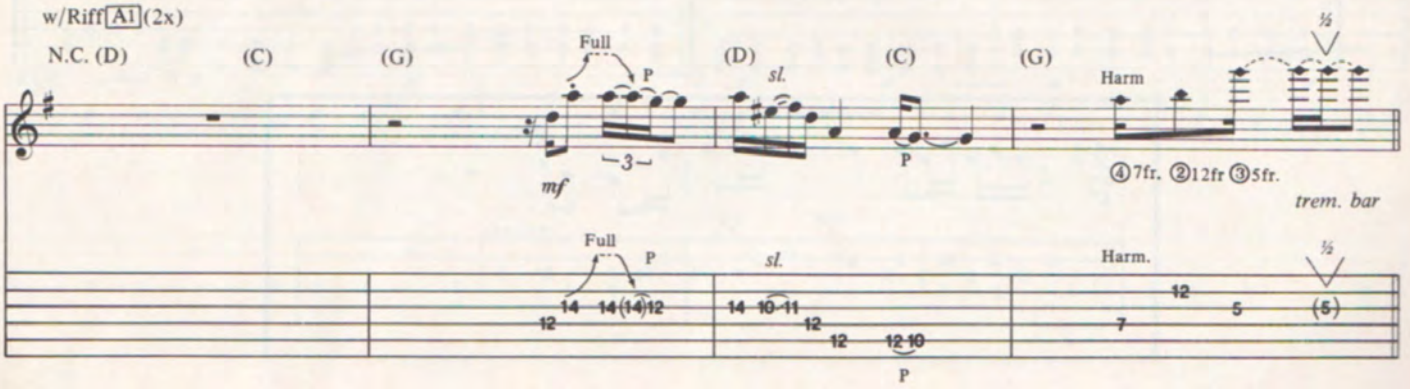
sl. H


Chorus
Rhy. Fig. 2 & 2A
*D5 C5 G5 Csus2 (type 2) D5 C5 G5 C5
Sweet home Al - a - bam - a, where the skies are so blue,
*Only the primary chords are notated here; "6th" chords are implied by the rhythm figure.
w/Rhy. Fig. 4
w/Fill 2
D5 C5 G5 Csus2 (type 2) D5 C5 G5
sweet home Al - a - bam - a, yeah, Lord I'm com - in' home to you, here I come, Al - a - bam - a!
Guitar solo II
w/Rhy. Fig. 4 (till next fig.)
*D5 C5 G5 D5 C5
Full 1/2 1/2 1/2 1/2
pinch
1¾ Full
G5 D5 C5 G5
pinch
w/Back-up vocals (4x)
D5 C5 G5 D5 C5
sim.
Rhy. Fig. 4(sub. for end of Rhy. Fig. 2)
D5 D6 D5 C5 C6 C5 G5 G6 G5 G6 G5
Fill 2
Back-up Vocals
Ah, ah, ah, Al- a-bam-a!


G5
1/4
D5
Full
C5
semi
harm


G5
P
sl.
D5
H
C5


G5
H
Full
P
D5
sl.
C5
G5


w/Riff A1 (2x)
N.C. (D)
(C)
(G)
Full
P
(D)
sl.
(C)
(G)
Harm
½
mf
④7fr. ②12fr ③5fr.
trem. bar
Harm.

4th Verse
w/Rhy. Fig. 1 & Riff A (2x)

D Csus2 G D Csus2

Now Mus - cle Shoals has got the swamp - us, an' they been known to pick a song or two.

Oo, oo, oo. Oo, oo,

G D Csus2 G

oo, yes they do! Lord they get me off so much,

Oo, oo, oo,

D Csus2 w/Riff B & B1 G

they pick me up when I'm feel - in' blue 'n' now how 'bout you?

.... pick me up when I'm feel - in' blue.

Chorus
Rhy. Fig. 2&2A

D5 C5

Sweet home Al - a -

G5 Csus2 (type 2) D5 C5 G5 C5

bam - a, where the skies are so blue,

D5 C5 G5 Csus2 (type 2) D5 C5 w/Fill 3 G5 F/C C

sweet home Al - a bam - a, Lord I'm com - in' home to you!

Repeat Rhy. Fig. 2&2A

D5 C5 G5 Csus2 (type 2) D5 C5 G5 C5

Sweet home Al - a - bam - a, oh sweet home! Where the skies are so blue, and the gov - 'nor's true.

Rhy. Fig. 4 (Both gtrs.)

D5 C5 G5 Csus2 (type 2) D5 C5 G5

Sweet home Al - a - bam - a, oh yeah. Lord I'm com - in' home to you. Yeah!

Oo! Oo! Oo!

Piano solo (w/vocal ad lib)
(Both gtrs.)

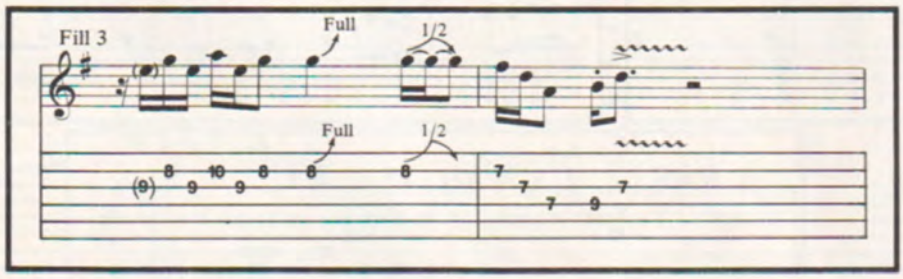
D5 D6 D5 C5 C6 C5 G5 G6 G5 G6 G5 D5 D6 D5 C5 C6 C5 G5 G6 G5 Csus2 (type 2)

*Play 3x* *Play 4x and fade*

(Both gtrs.) Gtr.II 1/4

*(Spoken) Yeah!*

Gtr.I 1/4



BASS LINE FOR

# SWEET HOME ALABAMA

Moderate Rock ♩ = 100

Intro

4

D Csus2 G D Csus2

*mf* *sim.*

*D Mixolydian (D, E, F♯, G, A, B, C)

1st Verse

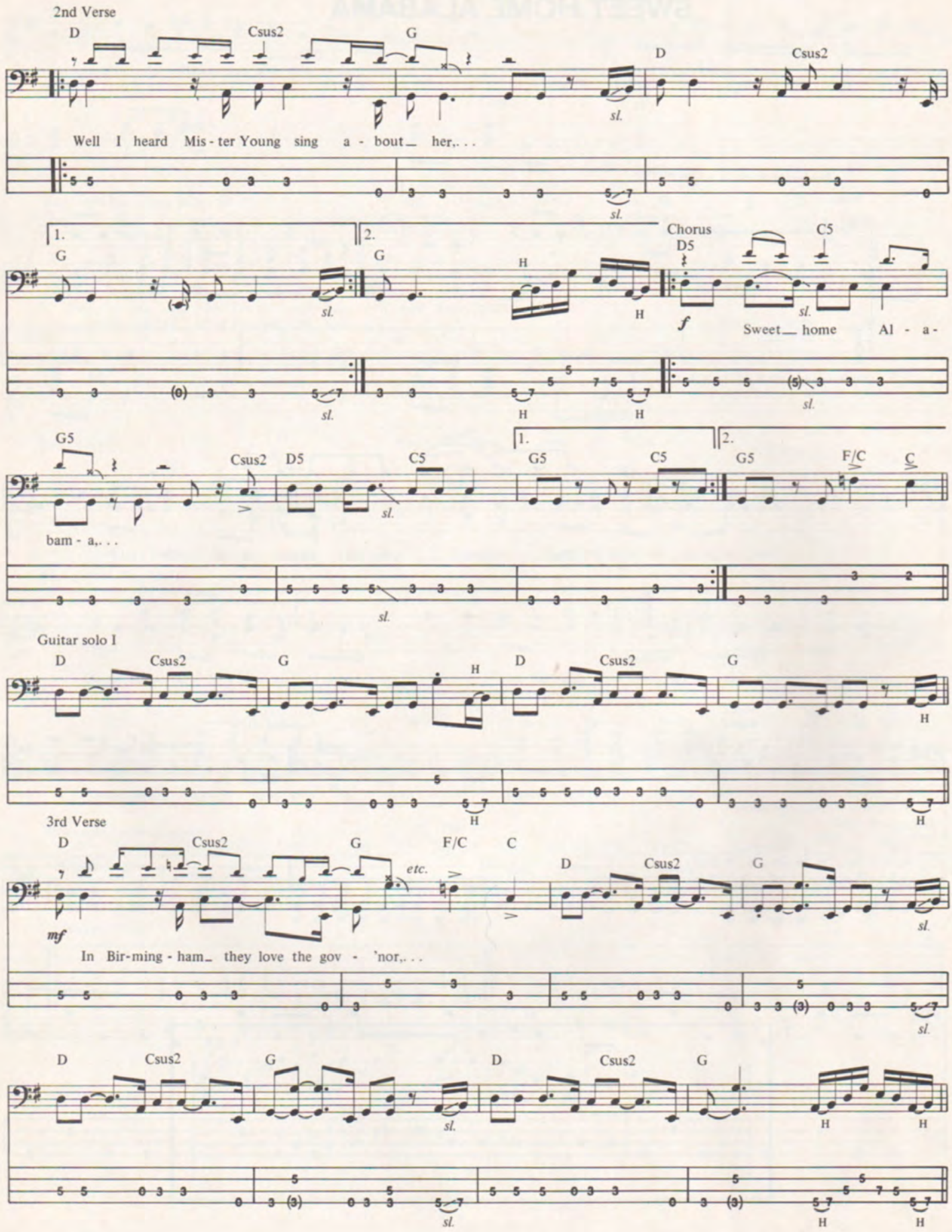
G D Csus2 G

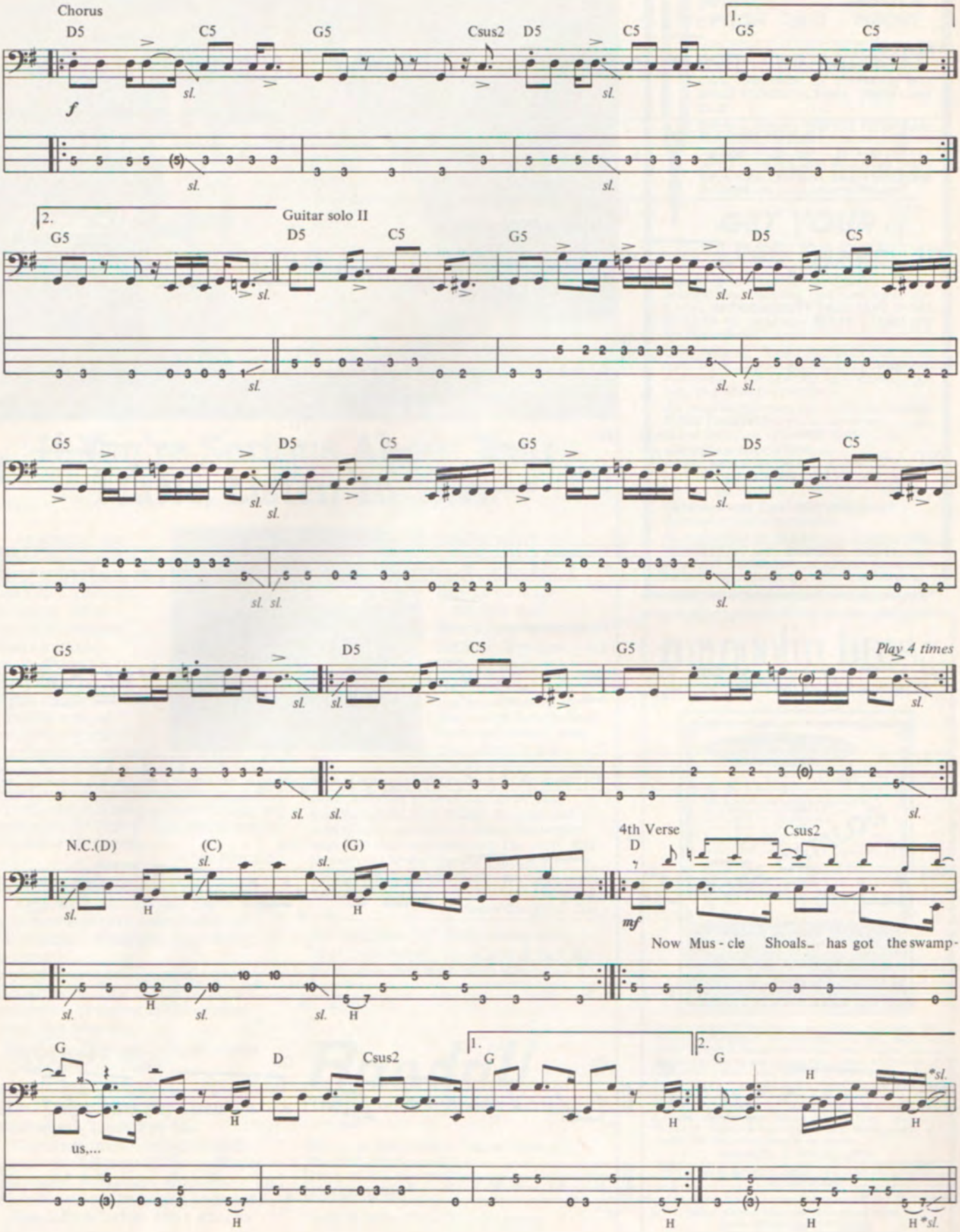
*sl.*

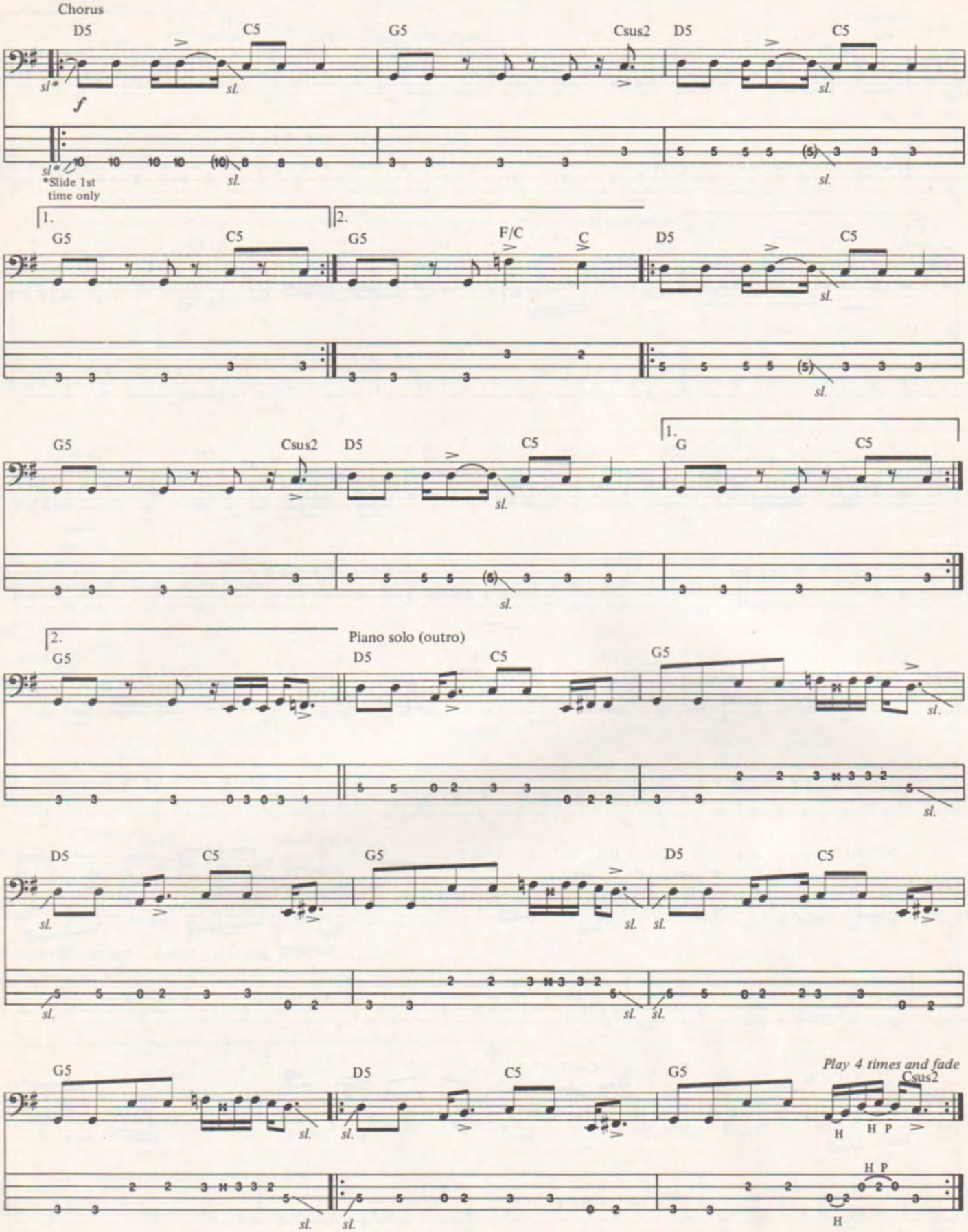
Big wheels keep on turn - in',. . .

D Csus2 G N.C.(D) (C)

(G) (D) (C) (G)


2nd Verse
D
Csus2
G
D
Csus2
sl.
Well I heard Mis - ter Young sing a - bout_ her,. . .
1.
2.
G
G
H
H
Chorus
D5
C5
f
sl.
Sweet_ home Al - a -
G5
Csus2
D5
C5
G5
C5
G5
F/C
C
bam - a,. . .
Guitar solo I
D
Csus2
G
H
D
Csus2
G
H
3rd Verse
D
Csus2
G
F/C
C
etc.
D
Csus2
G
mf
In Bir-ming - ham_ they love the gov - 'nor,. . .
D
Csus2
G
D
Csus2
G
H
H


Chorus
D5
C5
G5
Csus2
1.
2.
Guitar solo II
Play 4 times
N.C.(D)
(C)
(G)
4th Verse
D
Csus2
Now Mus - cle Shoals has got the swamp-
G
us,...
H
*sl.


Chorus
D5
C5
G5
Csus2
D5
C5
sl.
f
*Slide 1st time only
1.
2.
G5
C5
G5
F/C
C
D5
C5
G5
Csus2
D5
C5
1.
G
C5
2.
G5
Piano solo (outro)
D5
C5
G5
D5
C5
G5
D5
C5
G5
D5
C5
G5
Play 4 times and fade
Csus2
H
H P
H P
H

Vivian Campbell, Dio

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# PERFORMANCE NOTES

Jeffrey Mayer

## DETROIT ROCK CITY

This one should be no great shakes for you to learn. The guitar parts are easy to remember and not difficult to play. The instrumental section is based on an eight bar phrase in C# natural minor beginning with two guitars playing the line an octave apart. They are joined by another pair of guitars, harmonizing the line in thirds. They, too, are also an octave apart from each other. Because this phrase consists mostly of quarter-note triplets, it is slow enough to be manageable on only two guitars, each playing octave double stops. Guitar 1 can play octaves for what the first pair of guitars does on the recording, and guitar 2 can play the harmonized line that the second pair of guitars originally played. It will have a much different sound when done this way, but I'm sure you will like it.

Another way of approaching it would be to leave out the upper octaves of the pairs and assign the existing two parts to guitars 1 and 2. Either way you decide to play it, be sure the lines are played very cleanly and dynamically equal. Later, when the rhythm section returns, although there are still four guitars, I have arranged the piece for three guitars, with two on lead and one on rhythm. If you can get five guitarists in the same room, then go ahead and plug in the missing octaves, as it was played before, and have a rock city in your own house. Don't scare the neighbors!

**Kenn Chipkin**

## SWEET HOME ALABAMA

The most striking thing about this tune is the intricacy of the primary rhythm guitar part, which is constantly adding new wrinkles in each successive section with the use of single-note lines and heavy chord accents. "Groove" is extremely important, so set up as solid a feel as possible, especially during the choruses, where the accents should be given some extra "oomph." The tone of the electric guitars (there is some acoustic guitar doubling) is a clean, single-coil Stratocaster sound, just a touch of overdrive for the solos. Both guitar solos rely heavily on G pentatonic major (G,A,B,D,E) with the occasional addition of $B^{\flat}$ (A#), F#, and F. Notice the nice touches of tremolo bar, natural harmonics and pinched semi-harmonics. The most difficult section of guitar soloing occurs in bars 5-7 of the second guitar solo. Anchor your first finger on the G, 3rd string, 12th fret, and use your third finger for the A (14th fret) pulloff and your pinky for the C (17th fret) and B (16th fret) pulloffs.

The bass line, which starts off like a simple "country" type bass line, increases in activity throughout the tune. The choruses, guitar solos and outro are full of powerful lines which kick into the chord changes, occasionally doubling single-note guitar lines. The variation in these sections make the tune a lot of fun to work out with a band. If you've got the patience, work in the backup vocals and harmonies.

**Andy Aledort**

## DREAM ON

Give full value to all notes in the intro. To facilitate this, use fingers 2, 3 and 4 for the first two measures, then 1, 2 and 3 for the third and fourth. This section and similar sections can also be played around tenth position.

The melody at the last two bars of the intro has a Middle-Eastern sound to it and should be approached as if you were playing the oud instead of the guitar. In order to get the right inflections (i.e. pull-offs, hammer-ons and slides), follow the tab, which suggests that the melody be played on essentially one string.

Rhythm figures 1 and 2 are complementary strumming parts that appear on the chorus. Notice that rhy. fig. 2 not only differs rhythmically, but also uses an E sus2 chord for harmonic color.

The tonality is F# natural minor, except for the melody at the end of the intro which is harmonic minor, and the fill-in riffs H, I and J all of which are standard pentatonic minor (blues scale) runs.

The chord progression explores many variations of minor harmony. Riff A has a series of harmonies placed above the root note F#. The line F#, E, D#, D makes this progression work and helps create the somber tone of the verses. To contrast the verse progression, the chorus is fueled with the movement of the three power chords $F\#^5$, $E^5$ and $D^5$.

The interlude has been arranged for two guitars although it was originally played by guitar and keyboard. This section demonstrates an effective alternative to the improvised solo typically used in so many arrangements.

*Dream On* has a methodical way of grabbing your attention and holding it. A highlight of this developmental technique is seen in riff E, used to build tension in the second half of the chorus. This simple ascending line uses important notes from each chord, and is sometimes known as a harmonic line. Notice also the chords $B^5$, $C\#^5$, $D^5$, $E^5$ to $F\#^5$ at the *Dream On* vamp. Here is a completely new progression introduced toward the end of the song, and is an excellent method for building tension. Also in this section are the rhythmic cuts behind riff I, yet another log on the fire.

If you examine the part writing in this

song and also its overall arranging techniques, you will have learned two valuable lessons.

**Peter Seckel**

## PEACHES EN REGALIA

This arrangement of *Peaches*, one of Frank Zappa's more popular tunes, is based on the **Hot Rats** version, at Frank's request. He has released two other versions, on **The Mothers Fillmore East, June 1971** and *Peaches III* from the **Tinseltown Rebellion** album. It must be one of his favorite tunes also, because he's hinted at releasing still another rendition of it.

This version is heavy in saxophones and keyboards, all of which have been arranged here for guitar. Keep in mind that 95% of this tune was not written for the guitar, so much of the chording and single line playing is unusual, to say the least. The arrangement has been written to accommodate the lone guitarist, allowing him or her to cover almost all of the parts. Rhythm slashing in the main theme and recap has been included, to be played by a second guitar or a keyboard, and chord forms for all sections of the tune have been included as well. The fills, found in boxes at the bottom of certain pages, can be played either by the secondary rhythm instrument or by the main guitar. Fill 1 is a piano arpeggio that is difficult to play at this tempo, but it's a great exercise for picking quickly back and forth across five adjacent strings. The most effective way to do this is to use alternate picking. Fill 3 is a sax glissando and it will be a little weird trying to make it sound like even sextuplets. Four bars later a very similar gliss is included in the main guitar part. Try to work all the fills into the arrangement, as they all present a challenge.

### FOOTNOTES

**Note 1**: This section is representative of the three-part sax harmonies written for a single guitar. It's both fun and educational to play this on a guitar, recreating three single sax line parts by moving chord voicings around quickly.

**Note 2**: This is one of the toughest parts in the arrangement. What was actually played by the three saxes was impossible to recreate on a single guitar (unless you're Stanley Jordan) so it has been arranged in a practical way. I recommend barring your first finger for the A♭ and E♭ double-stop, hammering and pulling off with your second and third fingers.

**Note 3**: Frank's guitar solo is based on G# pentatonic minor (G#, B, C#, D# and F#), and when played over the Aadd9 chord it creates a "Lydian" sound. A Lydian spells, A,B,C#,D#,E,F# and G#. Technically, it's simple and stays within the pentatonic minor box in IV position.

**Note 4 & 5**: These two synth sections can be difficult on guitar, as there is an amount of playing quickly across adjacent strings with one note to a string. Working these babies up to tempo is tough, but will do wonders for your picking hand.

**Note 6**: Notice at this point the arrangement has opened up to three different parts; melody, counterline (flute and clarinet) and rhythm slashing. If your're working this arrangement out in a guitar and keyboard or two guitar band, the counterline problem can be solved by singing it, as Howard Kaylan and Mark Volman do on the **Fillmore East** version.

Last but not least is the killer bass line, played by the soul and R&B session master, Shuggie Otis. His lines are active and creative, utilizing some great funk type lines on the F, C, B♭ section. Also, watch out for the death riff, two bars before the recap. It's tough working in the open E notes against the syncopation of the upper line. I highly recommend guitarists as well as bassists work out this part, as it demonstrates how a rhythm section should breathe.

Lastly, it should be noted that Frank Zappa himself checked out this transcription and gave it the thumbs up.

**Andy Aledort**


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No one is quite sure how they do it, but the **ROLLING STONES** ▶ still remain younger than yesterday.

LESLIE WEST/MOUNTAIN: "Everybody thinks the Stones dropped out of the sky like they are, but they had to go through the same things as any other group. Mick Jagger used to set up his own P.A. system and Keith Richards developed his five-string rhythm technique because he couldn't afford a sixth string. Keith is the epitome of the rhythm/lead player, with all of his single lines coming from the chords of the song. Even today the Stones are what every punk band tries to sound like. But nobody can outpunk the Stones."

Joseph Sia

# PORTRAIT GALLERY

Just as there are too many classic tunes to ever satisfy the desires of all of our fans in any one Classics Issue, there are dozens of faces lining the walls of the Rock & Roll Hall of Fame (both the real one and the mythical one in our imaginations) that we'd dearly love to see again. We thought this special Classic Photo Gallery would be the perfect companion to the great songs in our Classics Issue. Here are some guitarists and bands that have helped shape the nature of the Practicing Musician.

**JIMI HENDRIX** was equally at home as an entertainer as he was as the electric guitar's greatest innovator.

ANDY SUMMERS/THE POLICE: "I played with Hendrix in the studio once. I played guitar and he played bass. He was a great guy; very soft and shy. He's definitely one of the all-time greats. He was a past master at using minimal riffs. He's one of the seminal figures in rock guitar—it's already been said by so many."

RORY GALLAGHER: "You almost can't judge the quality of Hendrix's work. You have to say it's either brilliant, or only just great."

MIKE POLILLO

# PORTRAIT GALLERY

Robert Minkin

◀ **JOHNNY WINTER AND MUDDY WATERS** were a matchless team; the inspiration of the father was absorbed and given back with true love by his soulmate son.

JEFF WATSON/NIGHT RANGER: "When it came time to shed my influences and try for my own style, Johnny Winter was the man I tried to forget."

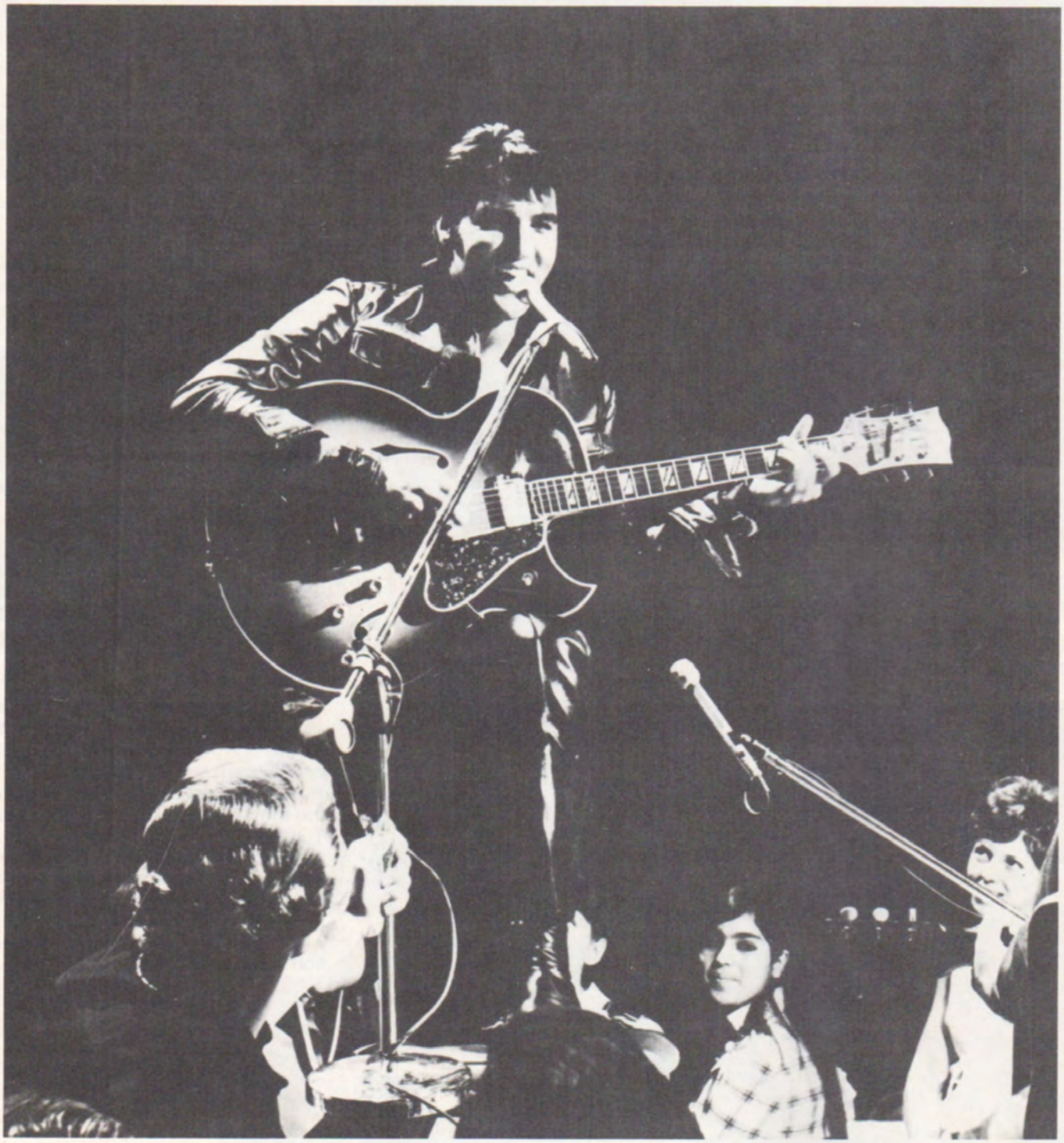
If any band knew how to sanctify the heartbeat of the blues and R&B and turn it into ▶ the soul of rock 'n' roll, it most surely was **LITTLE FEAT**.

FERNANDO VON ARB/KROKUS: "Lowell George was the best American slide player. In this band you heard all these colors, with everybody putting in little notes and fills. They paint one picture, with each member putting his own color in."

Vinnie Zuffante/Star File

◀ Sittin' in is a time-honored tradition in rock music. In recent times, **JIMMY PAGE**, one of rock's more reclusive players, has bent a note or two with guys like Roy Harper and Les Paul. Here he's doing the same with bass legend, **JACO PASTORIUS.**

CARLOS SANTANA: "Of all the musicians I've heard after Jimi Hendrix, Jimmy Page is still the greatest to me. I think he's got the best vision for rock the way I like to play it. His vision of composition knocks me out."



Because the King could sing, and chose to strum along, the guitar stylings of **ELVIS** and his various sidemen like Scotty Moore and James Burton would go down in rock 'n' roll history as the primary sounds in the first court of the Big Beat.

BLACKIE LAWLESS/W.A.S.P.: "I'm a big Elvis Presley fan, and I would like to think that what we're doing musically has not strayed too far from that. We've just added onto it visually. Personally, I think rock 'n' roll was designed to be sweaty and smelly, and when it stops being that way, it won't be rock 'n' roll anymore."

*Continued from page 59*

bag of tricks chock full of great tones. So we were able to go into the studio and pretty much using our fingers, amps and guitars, get a tone that stayed right through to the final mix.

**GUITAR:** What's everyone's favorite new sound or toy?

TOMMY: I used a '59 Precision bass for the album. This record was a big turning point for me because Ted and our engineer got me to play with an extremely light touch with my right hand. I was hitting the strings harder with my left hand than my right, which was totally foreign. In this band I'm used to grinding my fingers into the strings. But each headphone had eight different pots for mixing, so I was able to put my bass way up in the mix, which meant I could just play super light and get the actual tone of the instrument. Though I didn't wind up using it for my tone, the Tom Scholz Bass Rockman has been an integral part of my writing and practicing for the last year. That thing is amazing.

JOE: All the demos were made with the Rockman; it's the best bass sound you could possibly get. My newest trick is to go back to the basics. I started playing my '57 Strat, Tele and Firebird.

BRAD: He went and dug out all his old original pickups and put them back in.

JOE: The only major change I made was using a Boogie top. I used to have big effects racks and graphic EQs. I chucked it all and went direct except for a Pro Co Rat Pedal. For the tremolo bar stuff I used a Charvel that Brad had, which sounded good in the studio.

BRAD: It was back to basics for me, too. On the first Aerosmith album I played a Gold Top Les Paul with P90 pickups through Marshalls. For a lot of this album I used an old Marshall 50 watt top and a 1960 Gibson SG Standard with P90 pickups.

**GUITAR:** Does this change in a live situation?

BRAD: For me, I've pretty much been able to take one guitar from the beginning to the end of the set, but it's got to be hot. I'll probably stick with the Charvel you saw in the photo gallery (July '85). It's got a killer sound with Seymour Duncan pickups.

TOMMY: I'd like to make one observation about these guys; they are always trying new gear, but there is always a continuum of sound and style that each guy has that never varies. We go onstage and Joe and Brad's tone will have the same flavor they had on record no matter what guitars and amps they use.

BRAD: It's in the feel and touch more than in the instrument.

**GUITAR:** Do you fall in and out of love with your instruments?

TOMMY: I always get frustrated with my live tone. When I went from Fender to Music Man I thought they were the cat's pajamas because they sort of had a rounder, smoother, fatter tone. But after a few months I got frustrated and sick of that and went to my Gibson Thunderbird which is the most powerful bass I've ever played. Six months later something about that brought me down. Until I got this '59 P bass, my old fallback was a '63 Stack Pot Jazz bass which always seemed to make it onto the records.

**GUITAR:** What would you individually point to as a highlight on **Mirrors**?

BRAD: For me it would have to be *Sheila,* because it came out so well. Working with Ted Templeman was a high point in my career. I remember hearing *Rock the Nation* and thinking that someone was finally playing it right. I couldn't wait to find out who it was. It was Montrose, with Ted Templeman producing. The first night I met him I had to have five beers because I was so nervous.

JOE: He was backstage and said, "You guys are a time machine. You lock into a groove like nobody." He started using analogies like Little Feat. The thing that got me is when he said, "I love your other albums, but you've never been put on vinyl the way you should be." We knew it too. We loved the studio but it had become a whole different artform. I know we'll get back to doing more multi-tracking on future albums, but for this one we just wanted to capture Aerosmith. *Let the Music Do the Talking* has got to be my favorite, because it sounds like the band is pumpin' and what Steve put in the lyrics is like, they say you get one chance to dance around but you've lost your bet because I'm still here. It's like an Aerosmith anthem. Musically *Sheila* has to be up there.

TOMMY: We came in one day, set up a tape machine and said, no rules or requirements. We don't have to have a song by the end of the day, let's just jam. The song grew quite naturally and has both the funky and the balls-out aspects of Aerosmith.

JOE: In '72 we would have talked about what should have gone where, now it just happens. Ted had us run the song down for, say, tone, meanwhile his engineer had been there all day getting the tones. We played with our usual utter abandon with the red light turned off. Then when we said we were ready to do a take Ted would say, no, come in and listen. He pulled that on us a couple of times. I was having a beer with Jeff Beck in New York and we talked about the same thing. He called it the red light blues. He was complaining about it because he freezes when the red light goes on. I think every musician goes through those problems.

**GUITAR:** Do either of you have any interest in the post Van Halen school of playing?

JOE: Brad can play all over that stuff.

BRAD: I like to study what's going on, but it's a trick. There's a lot more soul in Stevie Ray Vaughan.

JOE: When you hit just one note and make it sing, it goes right through the audience. Whatever trend is happening there are always a couple of people who rise to the surface. The people in the forefront of a style will always be there. For my style of playing I try and play leads that pump the rhythm, whereas Brad's leads are more articulate.

BRAD: The first time we do a solo as an overdub we sit there and every pass is different. I was reading this article about a finger hopper who said he plays a solo once then doubles it with the tape slowed down to fatten it up. This guy knows his solo inside and out. That's okay, but a solo that's all written out loses something for me. It's not from the heart.

TOMMY: If you take it back through the entire history of rock'n'roll, the guitar solo came up as an improvisation.

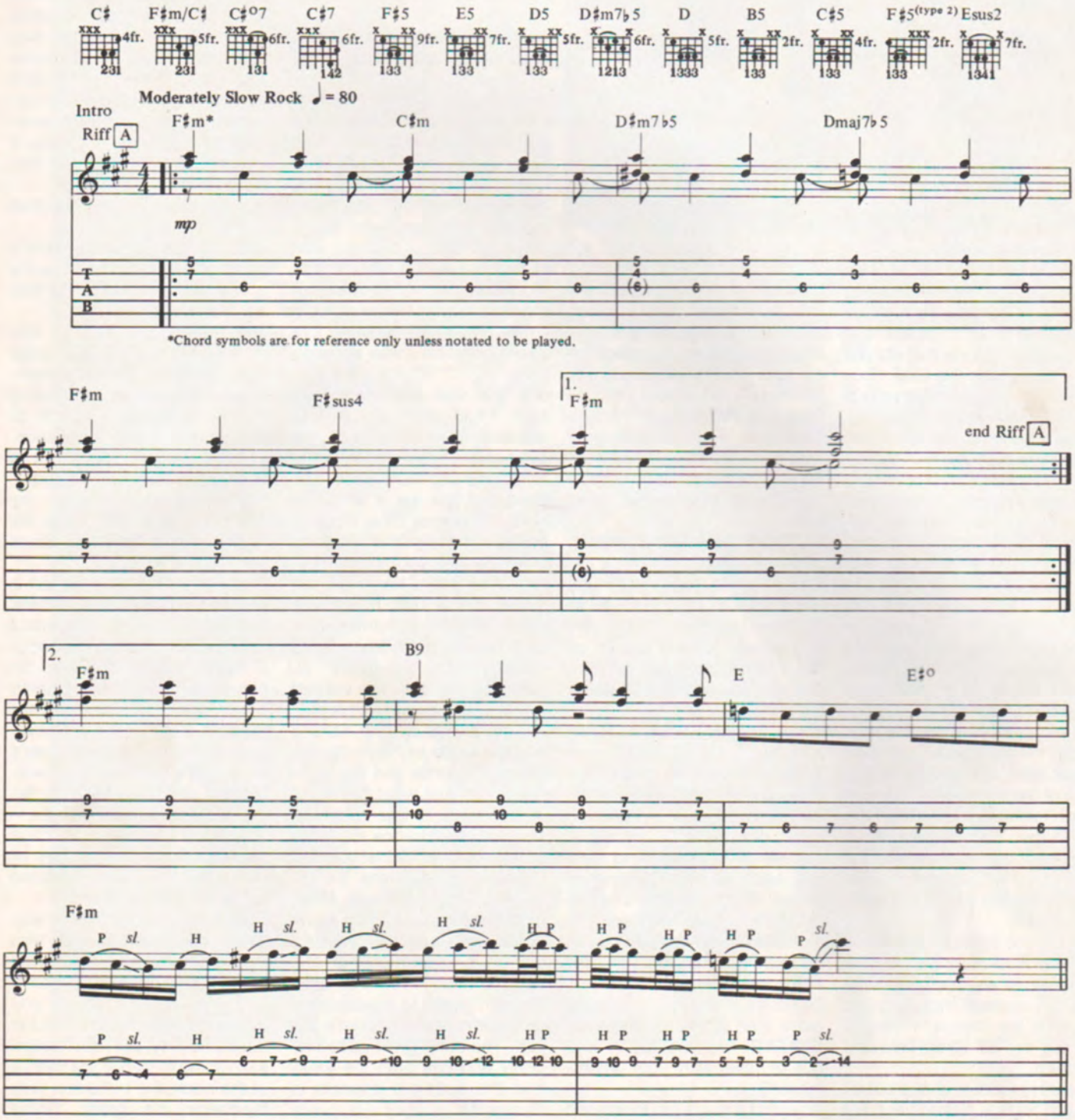
JOE: Even before that it was the saxophone. A solo was inspired by the song and it was time to burst out. You took it and you were good or you weren't. I may climax a lead in the same way, but I don't know if I'm going to start in the middle of the neck, the bottom or with feedback. It's great. Some people who don't know anything about playing the guitar say to me, "Is that guy on MTV good?" If you have to ask, he isn't. ■

Tablature Explanation page 108

# DREAM ON

As recorded by Aerosmith
(From the album Aerosmith/Col. PC 32005)

*Words and music by*
*Steven Tyler*



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1st Verse

w/Riff B (till next figure)

F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯ F♯m C♯m/F♯

Ev - 'ry time that I look in the mir - ror, all these lines on my

F♯m6 Dmaj7♯5/F♯ F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯

face get - tin' clear - er. The past is gone, (gliss.)

w/Riff C

F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯ D♯m7♭5 C♯sus4 C♯

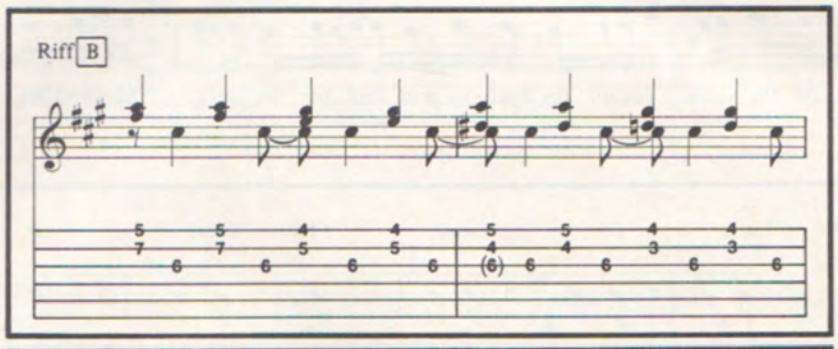
it went by like dusk to dawn. Is - n't that the way? Ev -

w/Riff D (2 times)

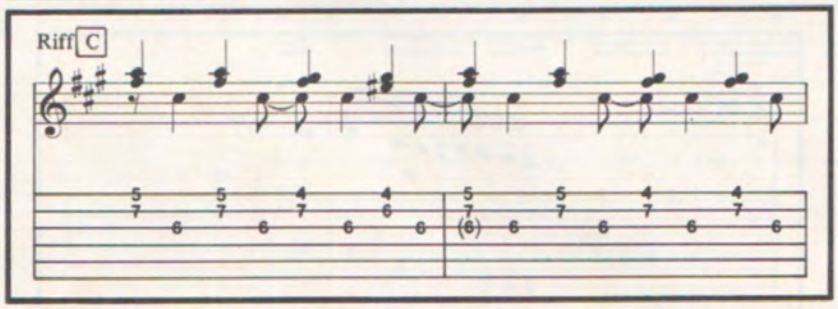
D♯m7♭5 D(maj7♭5) C♯ F♯m/C♯ C♯o7 C♯7

'ry - bod - y's got their dues in life to pay. Well,

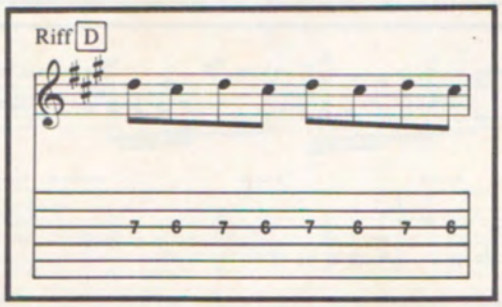
Riff B



Riff C



Riff D



Chorus
Rhy. Fig. 1 w/Rhy. Fig. 2 (below)

F♯5 E5 D5 E5 F♯5 E5

*mf* I___ know no - bod - y knows where it comes and where it goes. I___ know it's ev - 'ry - bod - y's sin.

D5 E5 w/Riff A F♯m C♯m Add Riff E D♯m7♭5 Dmaj7♭5 F♯m F♯sus4 F♯m

You've got to lose to know how (to) win.

2nd Verse
w/Riff B (till next figure)

F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯ F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯

Half my life's___ in book's writ - ten pag - es. Lived and learned from fools and from sag - es.

F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯ F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯

(*gliss.*)

You know it's true. All these things___ come back to you.

Chorus
Rhy. Fig. 1 & 2

F♯5 E5 D5 E5 w/Riff F F♯5 E5

*f* Sing with me, sing for the years, sing for the laugh - ter and sing for the tears. Sing with me, if it's just for to - day,

Rhy. Fig. 2

F♯5 Esus2 (root) (chord) D5 Esus2 (root) (chord) F♯5 Esus2 (root) (chord) D Esus2

*sl.* *sl.* *sl.* *sl.* *sl.*

Riff E

H

2 4 (4)

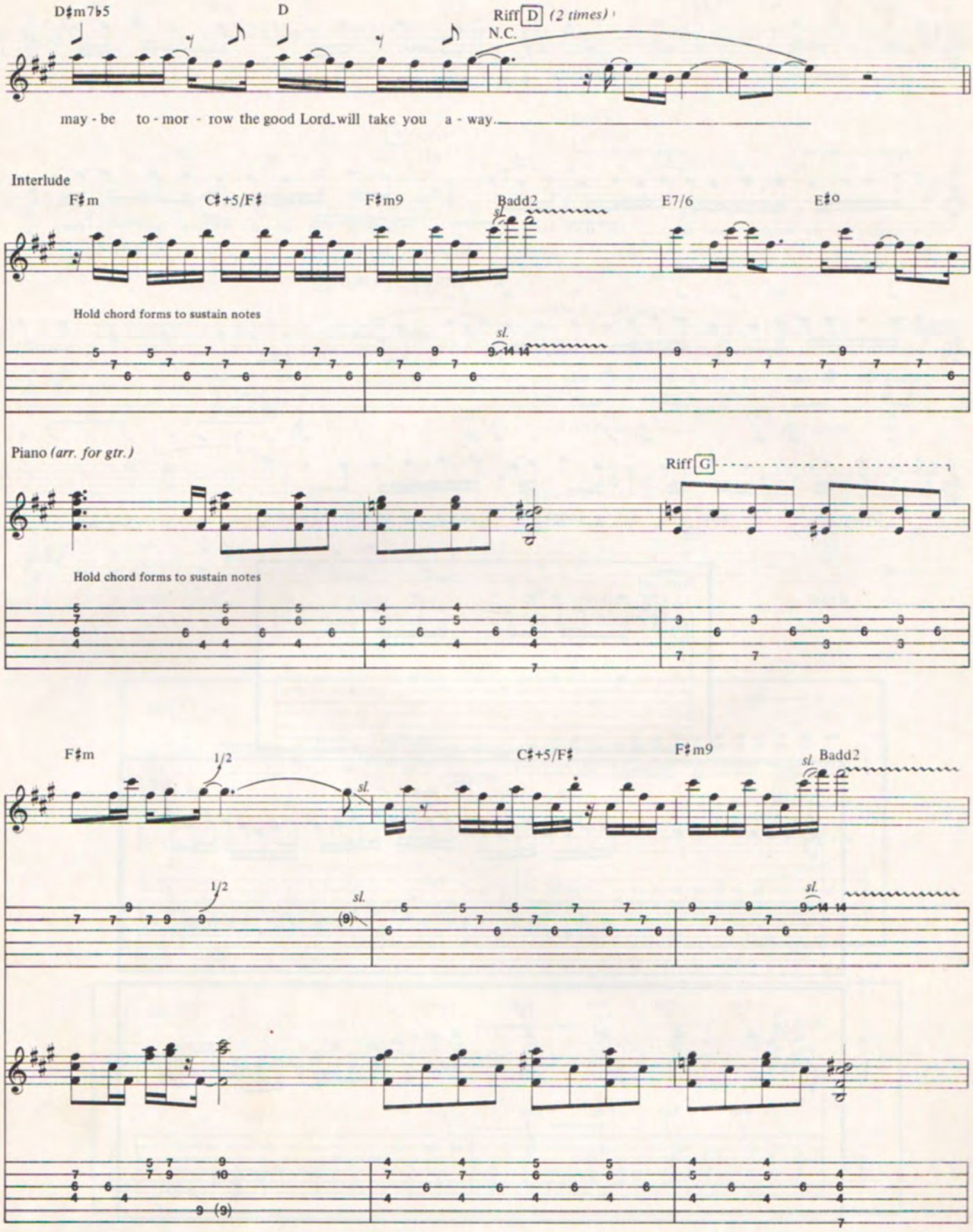
2 4 5 2 3 4

H

Riff F

*sl.* *sl.*

11 9 9 9 9 9 9 11 11 11 11 11 12 12 12 12 11 9 9 9 9 9 11


D♯m7♭5
D
Riff D (2 times)
N.C.
may - be to - mor - row the good Lord will take you a - way.
Interlude
F♯m
C♯+5/F♯
F♯m9
Badd2
E7/6
E♯o
sl.
Hold chord forms to sustain notes
Piano (arr. for gtr.)
Riff G
Hold chord forms to sustain notes
F♯m
1/2
C♯+5/F♯
F♯m9
Badd2
sl.

w/Riff G & G1

E7/6 E♯o Chorus w/Rhy. Fig. 1 & 2 F♯5 E5

Well, sing with me, sing for the years,

D5 E5 w/Riff F F♯5 E5

sing for the laugh-ter and sing for the tears. Sing it with me, if it's just for to-day,

D♯m7♭5 D Riff D (2x) w/Riff H (C♯m)

may-be to-mor-row the good Lord will take you a-way, and a-way. (Uh-na)

B5 C♯5 D5 E5 w/Riff I F♯5 (type 2)

Dream on 'n' dream on, 'n' dream on, dream un-til your dreams come true.

Riff G1

sl. sl.

9 7 9 7 7 9 7 7

Riff H

H 1/2 1/2 Full P Full Full

H 1/2 1/2 Full P Full Full

9 11 11 9 9 11 11 9 9 11 9 12 9 11 9 (11) 9 11 9 11 11 (9) 12

Riff I

Full Full Full Full Full

sl.

Full Full Full Full Full

17 17 17 17 17 17 14 16 14 16 14 16 15 14 17 14

sl.

[F♯5(type 2)]
*sim.*
B5 C♯5
('n') Dream on,— 'n' dream on,—

w/Riff J
D5 E5 F♯5(type 2)
'n' dream on,— dream un - til your dreams come—— true.

w/Rhy. Fig. 3 (below)
B5 C♯5
('n') Dream on,— 'n' dream on,—

D5 E5 F♯5(type 2) G♯5
*sim.*
'n' dream on,— 'n' dream on.— Dream on,— dream on,—

Riff J
1/2 Full
*sl.*
semi-harm.
Bend both notes gradually
1/2 Full
*sl.*

Rhy. Fig. 3

w/Riff K (2x)

C♯5

A5 B5

dream on, ah!

dim.

Rhy. Fig. 1 & 2

F♯5 E5

Sing with me, sing for the years,

w/Riff L *(2nd time)*

D5 E5 F♯5 E5

sing for the laugh-ter and sing for the tears. Sing it with me, if it's just for to - day,

1. 2. D♯m7♭5 D5

D5 E5

may - be to - mor - row the good Lord will take you a - way. may - be to - mor - row the good Lord will take you a - way.

w/Riff K

C♯5

Riff K

*Repeat and fade*

Riff K

4 3 2 4 3 2 4 3 2 4 3 2

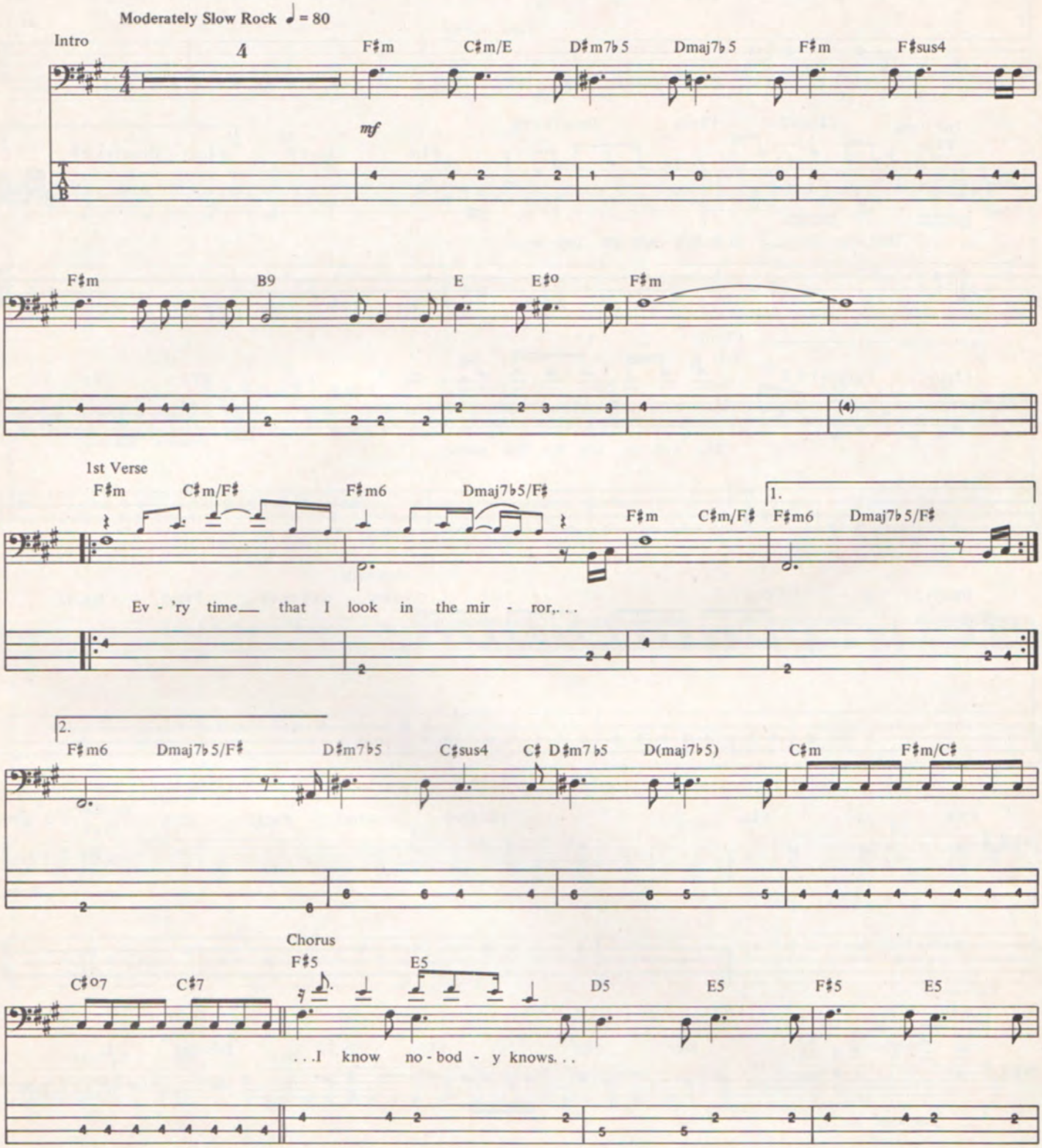
Riff L

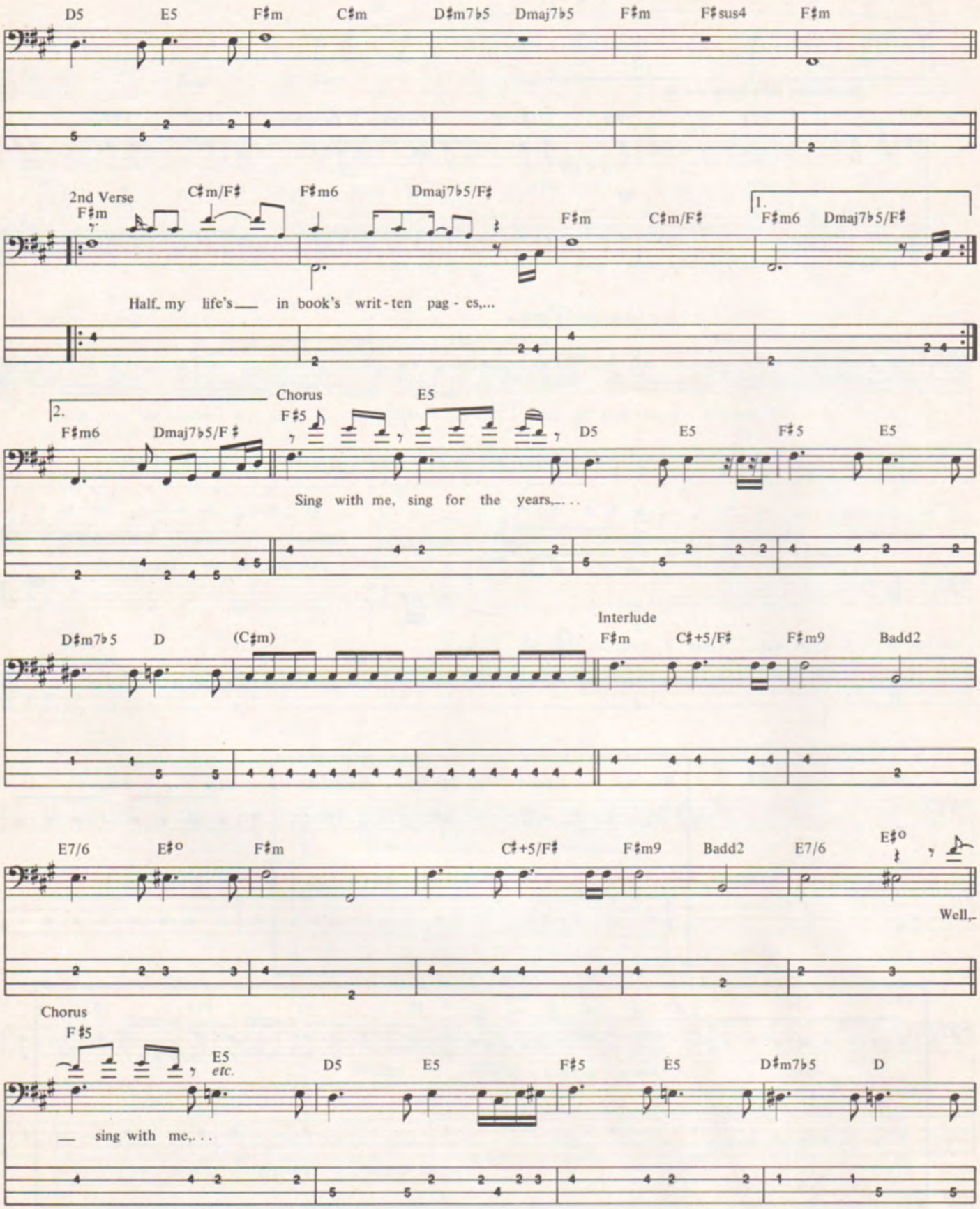
sl.

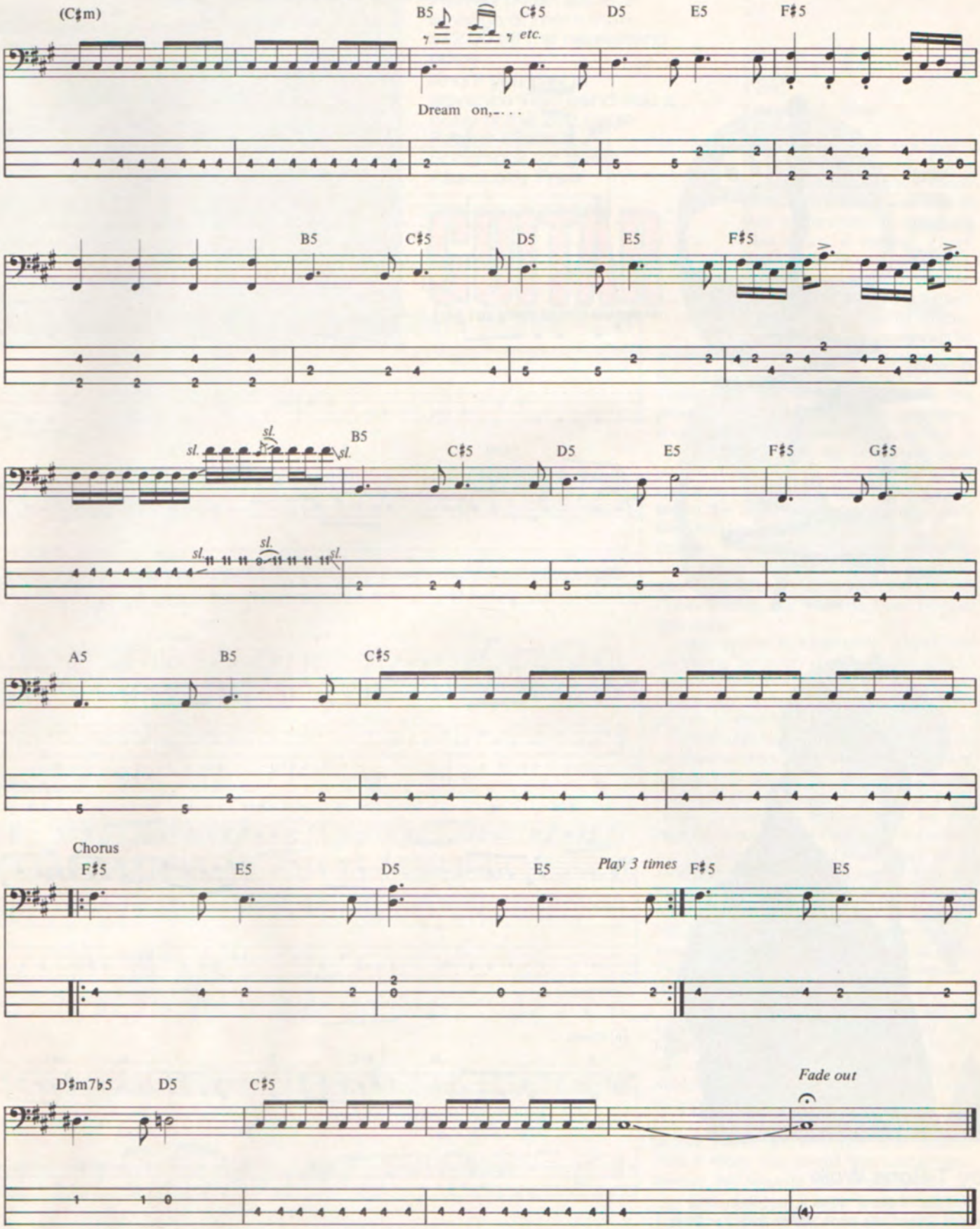
11 9 9 9 9 11 11 11 11 11 12 12 12 12 11 9 9 9 9 9 11 (11) (11)

BASS LINE FOR

# DREAM ON




D5 E5 F♯m C♯m D♯m7♭5 Dmaj7♭5 F♯m F♯sus4 F♯m
2nd Verse
F♯m C♯m/F♯ F♯m6 Dmaj7♭5/F♯ F♯m C♯m/F♯ 1. F♯m6 Dmaj7♭5/F♯
Half my life's in book's writ-ten pag-es,...
2. F♯m6 Dmaj7♭5/F♯
Chorus
F♯5 E5 D5 E5 F♯5 E5
Sing with me, sing for the years,...
D♯m7♭5 D (C♯m)
Interlude
F♯m C♯+5/F♯ F♯m9 Badd2
E7/6 E♯o F♯m C♯+5/F♯ F♯m9 Badd2 E7/6 E♯o
Well,
Chorus
F♯5 E5 etc. D5 E5 F♯5 E5 D♯m7♭5 D
sing with me,...


(C♯m)
B5
C♯5
etc.
D5
E5
F♯5
Dream on,- . . .
B5
C♯5
D5
E5
F♯5
sl.
B5
C♯5
D5
E5
F♯5
G♯5
A5
B5
C♯5
Chorus
F♯5
E5
D5
E5
Play 3 times
F♯5
E5
D♯m7♭5
D5
C♯5
Fade out

# Bass in the 80s

## by T-Bone Wolk

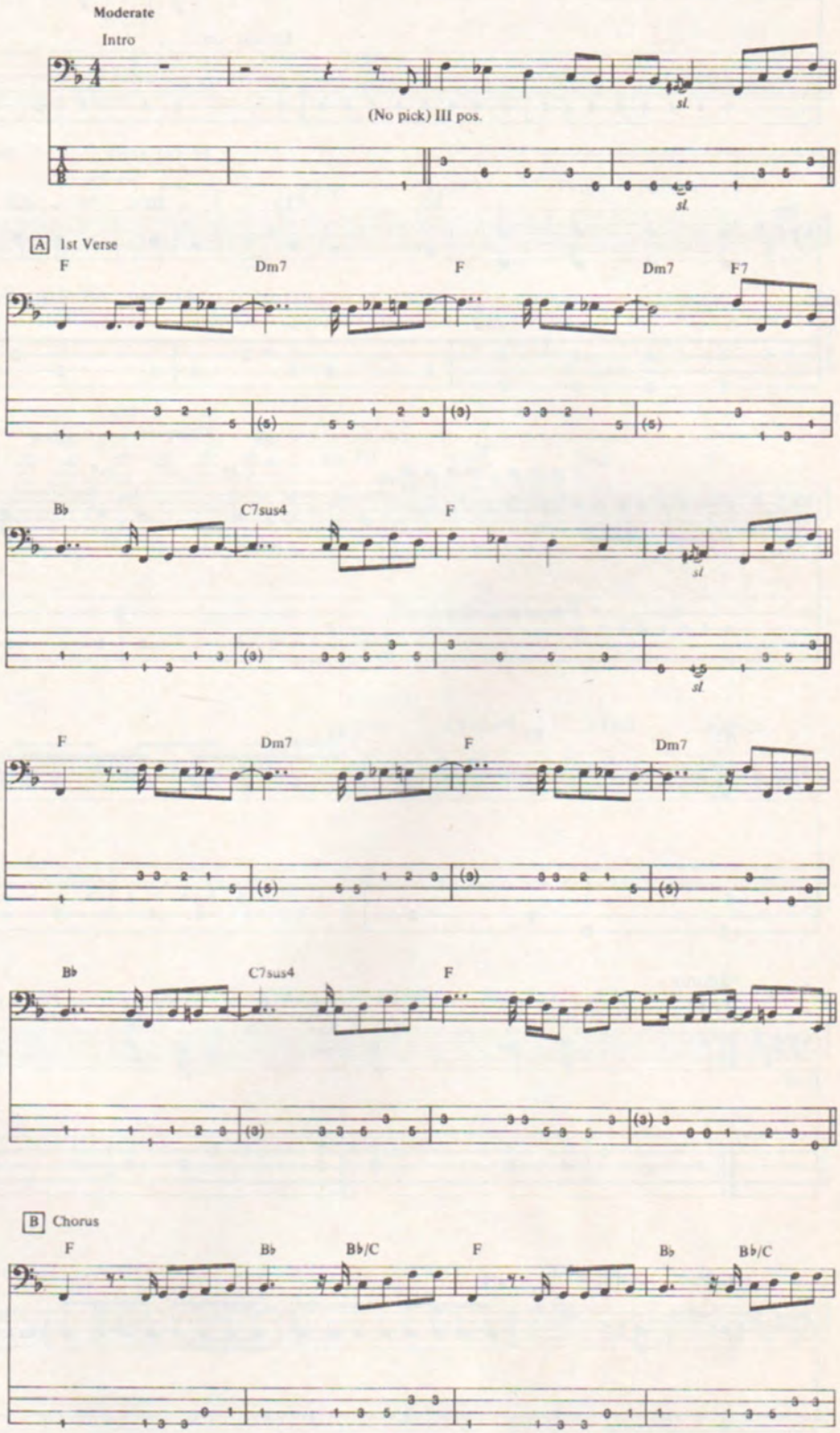
Tom "T-Bone" Wolk is the bass player for Hall & Oates. His book, ***Rock Riffs for Bass,*** is available from the Amsco Music Publishing Company.


## SIGNED, SEALED, DELIVERED (I'M YOURS)

As recorded by Stevie Wonder

(From the album Stevie Wonder's Greatest Hits, Volume Two/Tamla T7-313)

*Words and music by*
*Lila Mae Hardaway, Lee Garrett,*
*Stevie Wonder*





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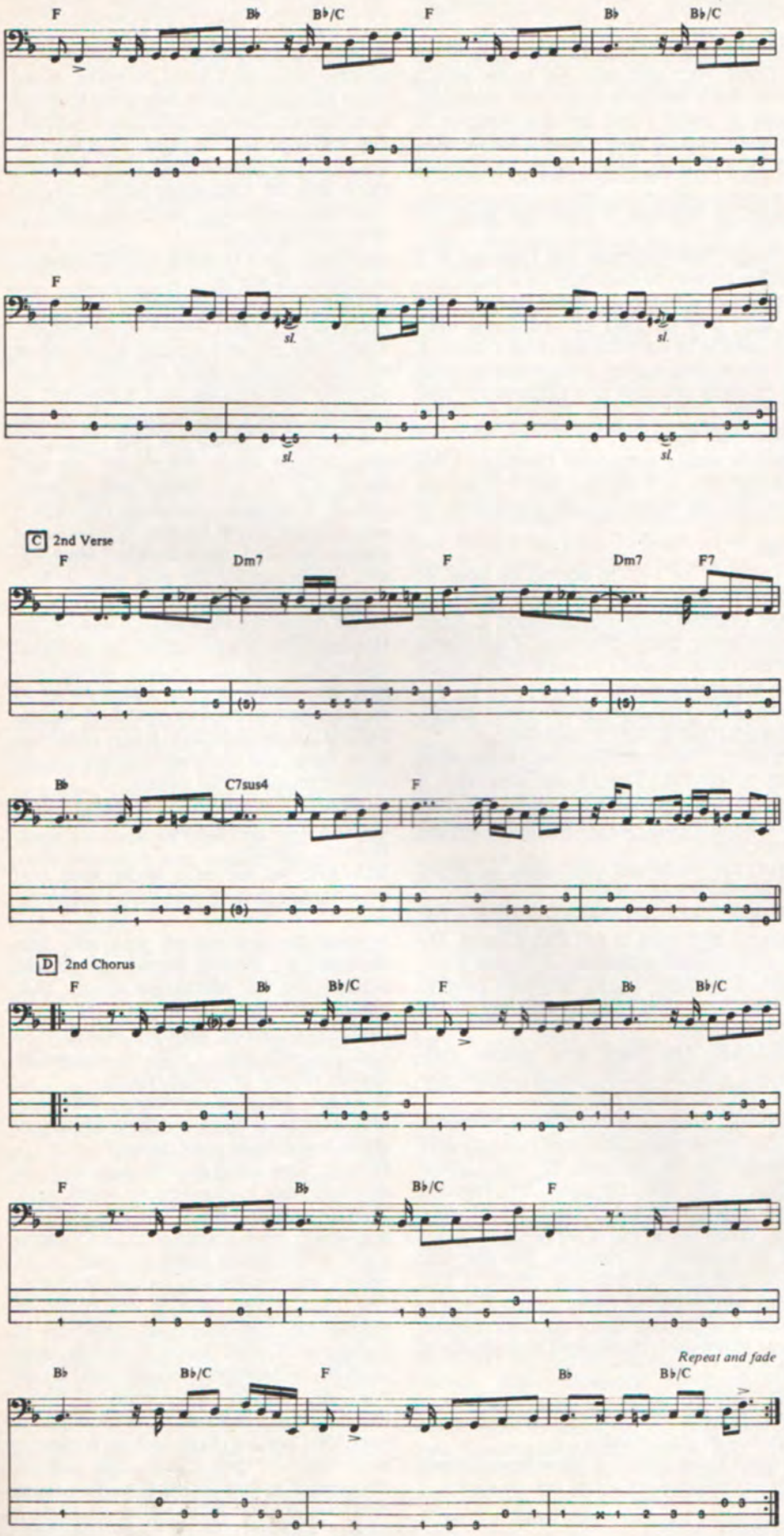



## Sermon #34: The Light and the Way.

It's been over two years since Motown's one and only bassist, James Jamerson, passed away. I never shook his hand. But his playing was one of the greatest inspirations and reasons for me becoming a bassist. There was a time in the 60s when young, white suburbanites memorized the names of all the members of all the latest British rock bands invadin' the States. Of course, no credits were given on Lps to the genius studio musicians who were keepin' us groovin' and dancin' to pop/soul. These were the unsung heroes of the groove. As I see it now, James Jamerson was the quintessential unsung hero.

I truly believe no one individual studio musician has had more impact on the recording industry. From the early 60s to the mid-70s Jamerson held down the bottom (B.O.T.T.O.M.)—not Larry Graham, Paul McCartney, Jerry Jemmott, Jack Bruce or John Entwistle. All the music world bows to the Motown legend. Consequently, all bassists bow to this one man.

His world is long gone. There are no mono records, thumpy bass guitar sounds, flatwound strings or studio house bands on 24 hour call! Now you can punch in and fix a mistake.

Without James Jamerson's devotion and perseverence the groove would have lost its way. He delivered us the groove. Listen to the Motown records. He says: "I am the rhythm, follow me; I am the bottom, hear me; I am the groove, be me.

This man caressed the melody, created the tension and delivered the release. He was truly the maker of moods. All the greatest Motown stars sang over HIS bass lines: Smokey Robinson, Diana Ross, Marvin Gaye, Gladys Knight, The Temps, The Tops, and Mr. Stevie Wonder. How lucky they were.

To illustrate the genius of James Jamerson, I've written out one of my favorites. It's his part from Stevie Wonder's timeless and much recorded *Signed, Sealed, Delivered*. I won't tell you how to approach it. You've played the rhythms, the notes before. But I guarantee you, you've never grooved like this before. Play it every day, if you like, and groove forever. My favorite bars are 39 & 40.

One day you'll say, "I understand, T-Bone." His playing lives and breathes every day. We miss you James Jamerson. God bless you. ■

**GUITAR:** Did you go through a clear growth pattern as a guitarist, for instance, starting with rock, then going to blues, jazz, and classical?

RONNIE: I know what you're saying. My path, rather than rock and blues was more a combination of pop, blues, rock and jazz. My father was a drummer and I heard a lot of George Shearing, Dave Brubeck and Lionel Hampton around the house. When I became interested in guitar I had actually listened to Johnny Smith, Chet Atkins and people who were making nice musical statements on the guitar. From there I went to listening to pop radio, the Beatles, the Stones and Del Shannon.

**GUITAR:** Did you feel an overwhelming urge to become a musician from the beginning?

RONNIE: No, and that seems to be a funny thing. I feel fortunate that I started at a time where there was no such thing as a lucrative career, or making it as a musician. Today I see so many people saying 'I want to make it real bad.' What do you want to make, music or money? I think they're both fine as long as you know your motivations. If you want to use music as your vehicle to earn money, that's great. If you choose not to use music as a vehicle to make money but as a means to express yourself, that's fine. I do think it's important to know yourself and understand why you're doing what you're doing.

**GUITAR:** How does that principle apply to your own listening?

RONNIE: I find music that is of a non-commercial nature especially pleasing. I like the music where someone had to take a recorder over to a country and find people in the streets playing the music of their lives. It's life music, it's an expression of being alive. It's not music for money.

**GUITAR:** I take it music wasn't your whole life.

RONNIE: I didn't really pick up a guitar until I was 17 or 18. I'm edging 40 now. At that time it was more of a thing that was there to play and enjoy, rather than my sole passion. My friend had a guitar and when I picked it up, I understood it. From that point I was learning and enjoying. I had a pretty crazy childhood. I left home when I was 16 and I've been pretty much on the streets since then.

Jeffrey Mayer

**GUITAR:** You don't seem street tough, like you had to fight to survive.

RONNIE: I have survived, but I know what you're saying. There's an idea that if you're more nomadic in your youth, that you toughen up. I don't think that's always the case.

**GUITAR:** How did you come to make music your profession?

RONNIE: I enjoyed playing music and the natural step was to get into a band. My first real band happened in Grand Junction, Colorado. I was not only playing music, but baling and stacking hay during the daytime.

**GUITAR:** Are there any special moments you can recall, perhaps when you moved into a new plateau?

RONNIE: There are two pivotal moments I can remember. One was hearing Jimi Hendrix for the first time. So many guitar players say that, because Jimi Hendrix just opened up the possibilities of what you could do on the outer limits of guitar sounds. I don't know if you were affected by listening to Hendrix, but the first album, **Are You Experienced?** was something that got me thinking, where is this music coming from? The other special thing I remember is hearing Eric Clapton using vibrato to a point even more refined than a legitimate Black American blues player. To hear that vibrato and that kind of vocal expression come from an instrument was another thing that impressed me greatly.

**GUITAR:** Are you referring to a particular recording?

RONNIE: The first Cream album, **Fresh Cream**.

**GUITAR:** Did you always have a lot of confidence in your playing?

RONNIE: I've always had a real confidence. I don't know where it came from. I have my insecurities as a human being, but it doesn't happen to come out on guitar. I always feel very comfortable and confident.

**GUITAR:** Did you go through a period of imitation?

RONNIE: No, not that I can remember. It's always been real important to me to learn from everyone else, but I seriously try to express something as mine. I meet musicians who don't want to know about other people because they want to make sure that they are expressing themselves. But it's important to listen to everyone. It's about understanding what is being done with the instrument you're playing, and still maintaining your own sense of what you're doing.

**GUITAR:** Let's go back to your move to professional status.

RONNIE: It slowly progressed. I got married and had a son. There was a responsibility to work and support a son rather than just go around and play guitar. I was working with groups and happened to meet producer David Rubinson from San Francisco. He heard me play, liked me, and brought me in the studio. He was doing a lot of jazz things with different groups. I did session work for him, which was another world for me. I played on a Herbie Hancock record called **Mwandishi**. It was just for the wha wha clicking guitar, and David knew there was a mountain of difference between me and Herbie Hancock; literally no connection. I didn't understand jazz, outside time, or anything that was going on. He just wanted to expose me to another world of music. For me it was incredible. It was great just to be there and experience these people making music in that sense.

**GUITAR:** It was a period of taking things in more than giving out.

RONNIE: Exactly.

**GUITAR:** As far as I know your first important recording was with Van Morrison.

RONNIE: My first record was with Van Morrison, but my first Ronnie record was actually the first **Montrose** album. That album was my first attempt at really expressing myself, giving it everything I had. But with Van, I was on songs like *Tupelo Honey* and *Wild Night*.

**GUITAR:** Besides recording with Van Morrison, was there anything important about this time in your career?

RONNIE: One thing is, I try and learn as much as I can from everyone I work with. That's never stopped. Anytime I can learn something from people that I can apply, I will. I had never been exposed to as deep a talent in his way as Van Morrison. The man is so deep in his mode of expression. His sense of dynamics is awesome. I don't know if you've ever seen a Van Morrison concert, but he can hold you with a single note, a single string. There's a sense of tension that is infectious and can truly take an audience somewhere. I took that in and learned from him. I'm very appreciative that I was with him to learn the value of silence against sound. I learned it, understood it,

and chose deliberately not to apply it with the first **Montrose** record. I chose not to apply it because I knew I wanted to get a maximum sound. And when the entire album is over, the silence is there. It's like a larger scale but the same thing.

**GUITAR:** After Van Morrison, you pick up with Edgar Winter.

RONNIE: Before that I played with Boz Scaggs. Van systematically changes bands every six months. I knew a guy had left Scaggs so I went to try out. I thought it would be great. They had a big horn section and Boz was playing guitar. I was more into rhythm guitar. So for a while I became the resident rock star of the Boz Scaggs band. I learned about using the guitar as an accompaniment instrument. With Van it was still accompaniment, but less intermixed. With Boz's band everybody had a slot because it was such a big group. There was only a certain time and space where this guitar would be right. It was educational because I learned how to embellish. That lasted for a while. Then with Edgar (Winter) I arrived at a major turning point. I didn't want to go because it meant moving from California to New York. Steve Paul called me from New York and offered me a round trip ticket to make sure I could get back. I came out three days later and stayed. It was a turning point because I had never stepped out and played a solo before. If I listened today to my playing back then, I would probably cringe. I was rapidly evolving. During the middle of the songs I'd have to stand up and be the guitar player. It was sink or swim. So I learned how to swim.

**GUITAR:** Did you know the neck and your scales?

RONNIE: I knew my ear. I still don't read music at all. I have my own tablature for writing music. I know how to express my ideas to other musicians, and I can easily find chords and notes on keyboards.

**GUITAR:** Do you every feel stifled by what you don't know?

RONNIE: I don't mind not reading music. I feel stifled when I have polyphonic ideas that I am not able to notate for an orchestral piece. At that point I usually get together with someone who can write and put it together.

**GUITAR:** What was your reaction to the huge success of that Edgar Winter Band?

RONNIE: I was stunned. Edgar Winter is a musician I have tremendous respect for. He's among the most competent and dedicated of musicians. For me, working with someone like that was a joy in itself. That fact that I was getting paid was something I couldn't even imagine.

**GUITAR:** Are you proud of the recordings you made with him?

RONNIE: Oh yes. I used to really be critical of myself and what I did on records. You can get upset about things that happen when you put them down and say it's not right. I used to say I could have done better, but then I realized that there has never been a reason that I deliberately did not do as well as I could have at that moment.

**GUITAR:** What did you learn from Edgar?

RONNIE: I learned to make music, rather than playing positions on the fingerboard. You've got to make music, not just play notes. When Edgar plays, he plays music. There is no thought of where to put your fingers.

**GUITAR:** For that first **Montrose** album, were you aiming towards being a guitar hero?

RONNIE: Oh yes. I met Randy Hansen in California and he remembered a quote I had given some reporter. I had said that when I started doing Montrose, I wanted to be the biggest, best guitar player in the world. I soon came to realize that it's such a big world. There's so many areas that there's no way. To want to be the best is a good motivation for anybody. I still work to reach a point in peer recognition and technical excellence.

**GUITAR:** Does it become harder to work toward that goal when you become more successful?

RONNIE: It depends on which way you want to grow on the instrument. In my case I had a real good situation going with Montrose, where it could have happened big and most likely would have. But I stopped and did the **Open Fire** album, which was my way of growing. I agree with you, you can get stifled.

**GUITAR:** The favorite on **Open Fire** seemed to be *Town Without Pity*. How did it sit with you?

RONNIE: It was great for me because it was a way to express an instrumental piece of music that was really vocal on the guitar. Remember, I'm also coming from a pop point of view, I like Gene Pitney, Bobby Vee and all the old MOR. I had written this song that had nothing to do with *Town Without Pity* except it started with the same three notes. It's such a recognizable hook that every time someone heard it they would say I know that. So I had Jim Alcivar's (an ex-Gamma keyboard player) father, who works a lot with soundtracks, put together a 45-piece orchestra. I told him I wanted a big sexy orchestra behind the guitar. He did the arrangement for it and it worked. I love the song. It rides easy on the guitar.

**GUITAR:** Do you still have a guitar hero?

RONNIE: Allan Holdsworth is probably my guitar hero and has been for quite a while. Allan Holdsworth on one end of the scale and Billy Gibbons from Z.Z. Top on the other. They say everything that I want to hear about sound, at this stage of my life. Allan has the most incredible legato style. He has an incredible sense of expression in his mode. His depth is awesome to me. His ability to take technical proficiency and transcend that into expression is beautiful. Billy Gibbons does the same in his blues rock style. He's got sustain, expression and intensity of feeling when it comes to the blues. If you're familiar with what happens when fingers hit strings, he has the same beauty, intensity, and validity of expression as Allan Holdsworth does in his style.

**GUITAR:** What was the importance of the fusion guitarists like McLaughlin and Holdsworth from a rock point of view?

RONNIE: When McLaughlin and Holdsworth used Marshalls it was like saying it was okay to play loud and still use technical excellence to be expressive. There's always been a taboo about being too loud and still being subtle. But subtlety can come from other places rather than a change in decibles.

**GUITAR:** How was your experience playing with Tony Williams?

RONNIE: Thrilling isn't the word. When Tony invited me to go to Japan and play that concert, I was so humble. Here was somebody who had total control over all four limbs in doing whatever he wanted to do. We did one night, one concert. We played some songs from **Open Fire** and some of Tony's songs. Billy Cobham came and jammed with us. Here I am and Billy Cobham and Tony Williams are playing my songs. I was completely overwhelmed and at the same time I still had my sense of confidence.

**GUITAR:** Santana told me he felt he was swimming in the deep end when he played with Tony, Wayne Shorter and Ron Carter.

RONNIE: The deep end is subjective. What he was saying was he had tremendous respect for those people and as far as he was concerned, it was the deep end for him personally. Someone else could play with heavy metal greats or pop giants and say they were in the deep end. It's within your own sense of perspective.

**GUITAR:** Would you say that jazz guitar is more demanding than rock?

RONNIE: No, absolutely not. One will require more technical proficiency but no mode of expression is more demanding than any other mode when it comes to giving 100% and being totally honest and valid.

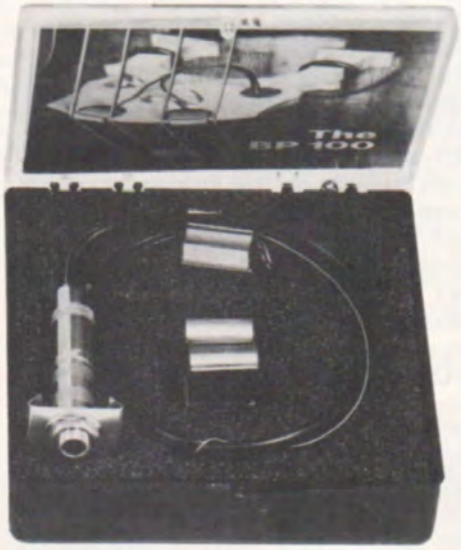
**GUITAR:** Do you see yourself in the lineage of great guitarists, along with Beck, Page, Clapton and Hendrix?

RONNIE: No, because at best I'm second generation. Page was doing a Zeppelin album, Beck was doing **Truth** and Clapton had done many albums before I even started playing. At best I would be proud to be in the classification of second generation. But it's a different era. Now there's a third generation and probably a fourth generation of people who look at it. ■

# NEW PRODUCTS

## C. F. MARTIN & CO.

Two new pickups for stringed instruments have been developed and introduced by Fishman Transducers, Inc. The Fishman V-100 violin pickup delivers sound output well beyond usual requirements, with plenty to spare. Installation takes only seconds without tools, gluing or refitting. The Fishman BP-100 bass transducer is extremely sensitive at low volume while stable enough to drive an amplifier to its limits without annoying feedback. Felt-padded compression clips provide a fast, positive mount for accurate tracking. Popping staccato or silky, smooth legato are amplified naturally and with equal ease. Both products come complete with a cord, output jack and reusable storage pouch.
C. F. MARTIN & CO., P.O. BOX 329, NAZARETH, PA 18064

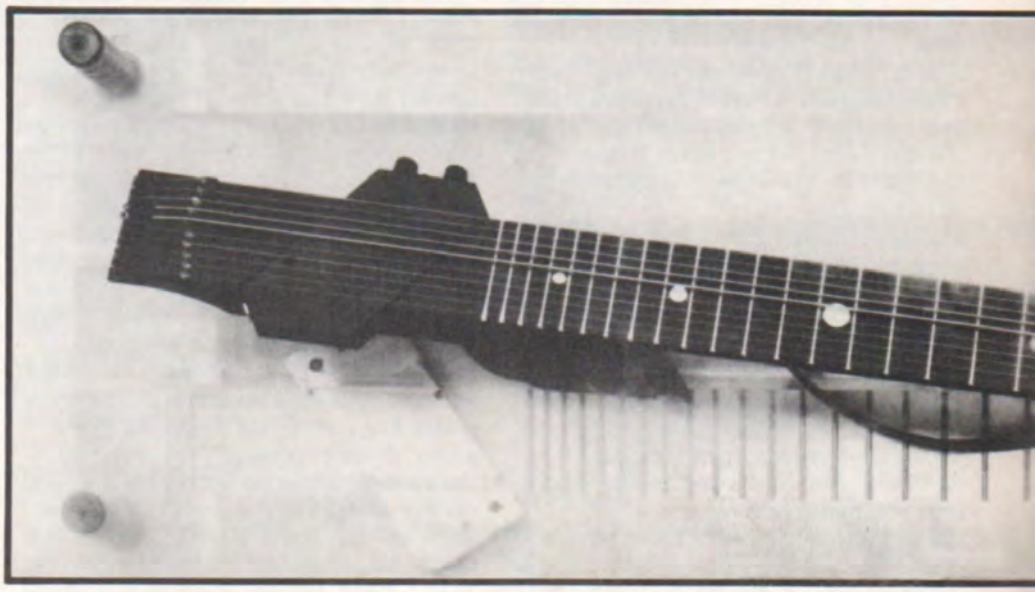


## DOD ELECTRONICS

The new Digitech PDS 1700 digital flanger/chorus footpedal offers full bandwidth with up to 51 milliseconds of delay. Digitech's dual footswitch system allows fast changeover from chorus to flange settings and vice-versa, achieved by simply depressing the left footswitch. The right footswitch introduces and cancels both effects. Apart from input plus mono and stereo output facilities, a pair of LEDs indicate the status of flange and chorus operations by flashing at the modulation rate set by each speed control. Three controls: speed, depth and a delay time of 4–51 milliseconds fulfil the chorus function of the DOD PDS 1700. Flanging is covered by speed control, depth control, regeneration and a shorter delay that guarantees up to 12.8 milliseconds of delay time. A dry signal bandwidth of 20 Hz-40 kHz and delayed signal bandwidth 20 Hz–16kHz ensure successful operation of the PDS 1700 in guitar, bass and keyboard applications.
DOD ELECTRONICS
5639 SOUTH RILEY LANE
SALT LAKE CITY, UT 84107

## STICK ENTERPRISES

Emmett Chapman has introduced a new model of his two-handed string tapping instrument, the Stick®. Made for two-handed tapping of bass, chords and melody, The Stick® is now smoother and lighter to the fingers, allowing greater dynamic control. Upper harmonics and sustain are more pronounced and the lows are sharper and more resonant. Other improvements include a new fret design (patent pending) with well-anchored fret rods that never wear down. Also, he has stretched the head piece and tailpiece, adding a "butt" at the tailpiece for standing the instrument on end. The new model is now available with case, stereo cord and lesson book.
STICK ENTERPRISE
8320 YUCCA TRAIL
LOS ANGELES, CA 90046



## MARSHALL

Marshall introduces the Model 3203 Head and the Model 4203 Combo "Artist" 30 Watt Hybrid Lead Amplifiers. Both amps combine an EL-34 equipped tube power amplifier with IC design channel switching preamp circuitry. They offer the heralded Marshall EL-34 power distortion, which has become the accepted foundation for contemporary rock guitarists. The new IC logic preamp processing provides a smooth transition from fat high volume performance to the full clean sounds desired by many new players. "Artist" amps have a full Accutronics Reverb, an Effects Send and Return Loop, and a direct Line Out for maximum flexibility in the studio.

MARSHALL
89 FROST STREET
WESTBURY, NY 11590

## NADY SYSTEMS

The Nady MIDI Wireless Link is a wireless system which transmits MIDI information in the VHF radio band. Each system replaces a MIDI cord, and functions just as the cord would in the instrument interface. The MIDI Wireless Link consists of a MWL-1T Wireless MIDI Transmitter, a 3 foot MIDI connector cord, and a MWL-1R Wireless MIDI Receiver. The receiver can also function as a wireless audio receiver when used with a Nady VHF wireless microphone (models 501 HT or 601/701 HT), or with a Nady instrument system transmitter (models 501 GT or 601/701 GT).

NADY SYSTEMS, INC.
1145 65TH ST.
OAKLAND, CA 94608

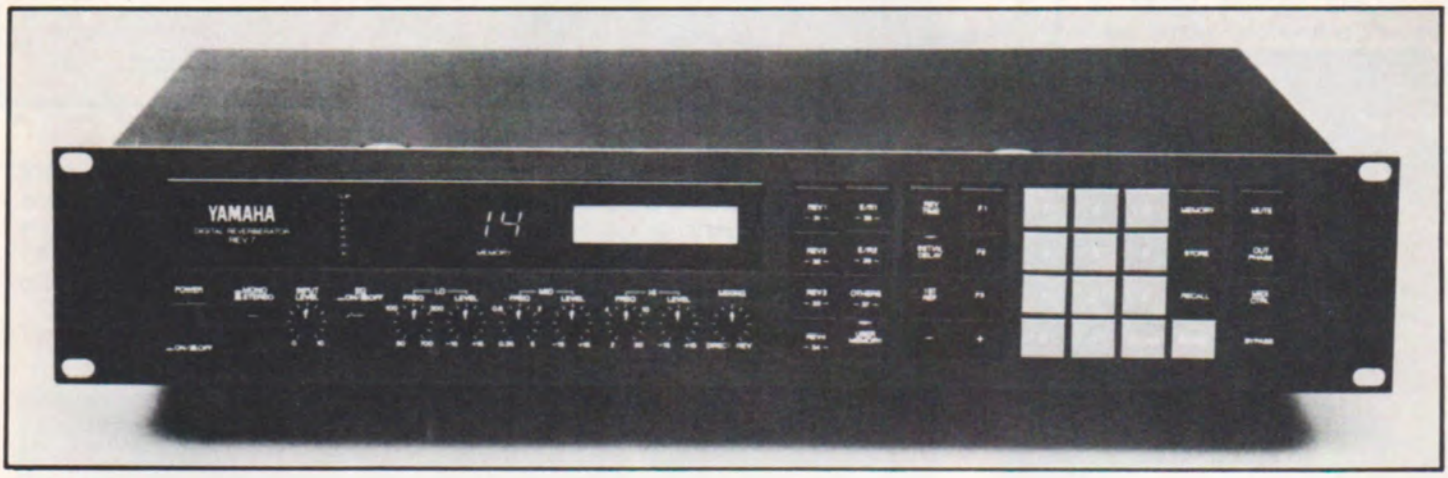
## KRAMER

Kramer announces the addition of two acoustic guitars to the Kramer product line. Designed by Danny Ferrington, the acoustic guitars feature traditional Kramer bolt-on electric guitar necks. A transducer pickup is mounted on the bridge with controls to adjust volume and tone. A thin line hardwood bridge is the optimum size for acoustic resonance. The Kramer/Ferrington KS-1 and KT-1 are available in black, white, candy red and cherry sunburst.

KRAMER MUSIC
PRODUCTS, INC.
1111 GREEN GROVE ROAD
NEPTUNE, NJ 07753

# HOT STUFF

**The following products have been reported by our dealers as inspiring much customer interest across the country.**




## YAMAHA

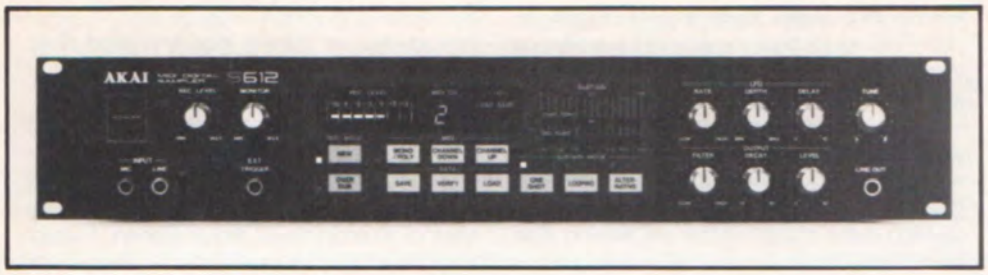
Yamaha Professional Products Division has introduced the REV7 stereo reverberator which uses Yamaha-developed LSA (Large Scale Integration) chips for fast, accurate control of all parameters. The REV7 is capable of creating an unusually wide range of sound enhancement effects, managed by six early reflection modes, up to 99.9 milliseconds of initial delay time and first reflection delay time. The REV7 incorporates 30 instantly available preset ROM effects and an additional 60 effects programs can be easily created, stored and instantly recalled. The REV7 also incorporates a MIDI facility for selection of effects from keyboards and other MIDI devices.

YAMAHA INTERNATIONAL CORPORATION PROFESSIONAL PRODUCTS DIVISION, P.O., BOX 6600, BUENA PARK, CA 90622

## ROCKTRON

The Hush II is a unique single-ended noise reduction unit that is designed specifically to eliminate noise pollution from effects devices. Hush II functions best with instruments (guitars and keyboards) to reduce circuit noise from all noisy effects, including flangers, distortion units, phasers, chorus units, digital delays, compressors, parametric equalizers, Rockman, pedalboard devices, analog delays, psychoacoustic enhancement devices, pitch shifting devices, etc. More effective than a noise gate and with a dynamic range of greater than 110dB, Hush II is the ultimate noise fighter. Unlike noise gates, which are effective only when no signal is present and provide no reduction of noise while passing signals, Hush II is effective at all signal levels and frequencies and will not alter the sound of your instrument or reduce the sustain of a guitar.

ROCKTRON, 2146 AVON INDUSTRIAL DRIVE, AUBURN HEIGHTS, MI 48057




## IMC

The revolutionary new AKAI polyphonic 612 Sampler is in a 19-inch rack mount configuration that will interface with any MIDI keyboard. The Model 612 is a six-voice polyphonic sampler with a 12-bit memory. This allows the unit to sample any digital or analog signal up to eight seconds. Furthermore, from the front panel controls, the operator can loop the signal from any point for an unlimited playback time.
IMC, P.O. BOX 2344, FORT WAYNE, TX 76113

## DEAN MARKLEY, INC.

Dean Markley's K20 amp is a high performance, self-contained/practice/studio amp that features plenty of articulation and flexibility throughout the lower, middle and upper ranges, tube-like voicing in its solid state circuitry and the versatility of a switchable overdrive. Weighing only 13 lbs, 8 oz., the K20 features a high output 8 in. Dean Markley Magnum Power 5 speaker, 3-band EQ, and is rated at 9W RMS. The amp's front panel controls include volume, treble, middle and bass, with power and overdrive switches, headphone and lineout jacks and power LED indicator.
DEAN MARKLEY, INC., 3350 SCOTT BLVD. #45, SANTA CLARA, CA 95054

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The new Rocker series from Arbor International combines traditional styling with state-of-the-art looks and feel. All models feature die-cast tuners, hot and powerful pickups, your choice of standard tremolo or the Arbor exclusive Roc-Lok II locking tremolo system. Choice of finishes range from wild Tiger Stripes to the very cool Black Satin with plenty to choose from in between.
ARBOR INTERNATIONAL, 1926 SILVER, GARLAND, TX 75042

## LANEY

Laney's answer to combo-style sizing with the punch, power and tonality of the classic tube-powered British stack, is their new 100-watt Quarter Stack. Engineered to provide the guitarist with full control over all overdrive characteristics, the all-tube amp is equipped with active tone controls throughout, including a push-pull treble control providing 12dB boost, push-pull mid-range providing 6 dB boost, and push-pull bass providing 20 dB boost. Other standard features include twin 70-watt front-loaded Fane speakers, footswitchable overdrive and 3-spring reverb, effects loop for lower noise levels and improved control with single processors, selectable ohm load of 4, 8 and 16 ohms, and selectable voltage levels from 110 to 240 volts.

Rated at 100W RMS @ 8 ohms the Quarter Stack is also equipped with a durable Tolex outer skin, Laney's "kick-proof" metal grill and protective Lexan corner caps.
LANEY, 230 LEXINGTON DRIVE, BUFFALO GROVE, IL 60090

# the Vinyl Score

by Buzz Morison

**STAGES—Triumph**
**MCA 2-8020**

Performance: Lively
Hot Spots: *Never Surrender* and *Empty Inside*
Bottom Line: Good look back at this trio's evolution

**Stages** is a two-record live set from Triumph that combines recordings from the trio's last three tours into a kind of retrospective. There is little from the band's 1984 album, **Thunder Seven**, which means **Stages** may be perfect for rockers who have only recently discovered the wonders of guitarist Rik Emmett. Granted, Emmett is better able to show off his playing in the studio where he can layer his talents to overwhelm the ordinariness of many Triumph songs. Still, on **Stages** his playing is the one thing that separates the band's music from the mundane and distinguishes side one from three. Emmett carries the load from high voltage wailing to gentle whittling, building nice solos on tunes like *Never Surrender* while seeming to accompany himself on rhythm at the same time. His two acoustic numbers are easy changes of pace, especially *Midsummer's Daydream*, which leads to the excitement peak on *Spellbound/Follow Your Heart*. His spotlight on *Rock and Roll Machine* finds him leaping from metal spirals to jazzy moods to horror show mugging. Two new studio tracks close **Stages**, with *Empty Inside* memorable with its mournful blues colors. They are a fitting new chapter in Triumph's history.

**SEVEN THE HARD WAY—Pat Benatar**
**Chrysalis OV 41507**

Performance: Booming
Hot Spots: *Sex as a Weapon*, *Red Vision* and *Run Between the Raindrops*
Bottom Line: Hot Benatar mix with minor cold spots

There's no evidence that marriage or motherhood has done any damage to hard rockin' siren Pat Benatar. In fact, **Seven the Hard Way** shows her to be every bit as impassioned and spunky as ever. The album was produced by hubby/guitarist Neil Geraldo, and he's given it a crashing, bombastic sound that effectively drives Benatar's urgent lyrics home while leaving ample room for his increasingly impressive guitar work. Geraldo doesn't take many solos on **Seven the Hard Way**, but his guitar is ever-present, careening in and out of songs in various rhythmic guises with elan and gusto. His clicking rhythms on the boomingly ballsy *Sex as a Weapon* shows off his attraction to the U2/Edge blend of modern guitar, while his power funk tune, *Red Vision*, with crazed guitar leanings, resembles John Taylor's Power Station hacking. And his occasional jabbing solo is a gritty musical complement to Benatar's singing. There are a couple ordinary cuts on **Seven**, routine rock notable only for the guitar, but for the most part the album provides plenty of evidence that Benatar ain't ready to stop kicking that rock around yet.

**90125 LIVE—THE SOLOS—Yes**
**Atco 7 90474-1-Y**

Performance: Unremarkable
Hot Spot: *Whitefish*
Bottom Line: Why?

It seems the re-formed Yes was so flushed with success after hitting with *Owner of a Lonely Heart* they decided to put out a live album consisting of two songs and five pointless solos, one by each band member. The question is, had they planned to put out a live album and just not come up with enough good stuff or were these solos the original intention? No matter, they didn't come up with enough good stuff here either, as Yes rehashes a couple of songs, dips into the Yes iconography on *Whitefish* and ultimately proves nothing. Guitarist Trevor Rabin's solo is a pretty acoustic number that sounds like a Mark Knopfler melody. Too bad Rabin chose to turn *Solly's Beard* into an "impressive" exercise with endless speed diddling. Bassist Chris Squire's solo on *Amazing Grace* is a humorous, feedback-drenched plod. Keysman Tony Kaye gets two minutes to noodle (some solo, eh?). The only life on the album, aside from the sturdy covers of *Hold On* and *Changes*, comes when Squire and drummer Alan White actually break a sweat on their duet "solo" *Whitefish*. Yes diehards may find **Solos** a slab of value, but the rest of us would be hard pressed to find a more worthless throwaway from 1985.

**HOW THE LAND LIES—First Light**
**IOU Records PW101**

Performance: Fluid and facile
Hot Spots: *At the Old Mill* and *How the Land Lies*
Bottom Line: Friendly, focused fusion

First Light is a quartet comprised of some of England's finest rock/funk/soul musicians. But together they've forsaken the music of their past associations with the likes of Marvin Gaye, Peter Green, Jimmy Page and the Pretenders to carve up some pure, skilled jazz fusion, melodic and memorable on this debut album. Led by guitarist Ronnie Johnson and drummer Geoff Dunn, First Light skips the progressive horizon, from snappy, intricate burners to introspective ballads, all the while creating music that doesn't condescend or give in to commercial urges. Johnson is a six-string demon whose acrobatic legato style recalls Allan Holdsworth. Yet, on tunes like the quiet *George & Betty*, he excels in an airier style. He's best heard at full bore, though, dancing through *How the Land Lies* and *At the Old Mill*. Together with Dunn, keyboard colorist Roy Shipston and limber bassist Greg Harewood, Johnson creates careful, complex musical pictures in a jazz style that sadly sees little light on vinyl these days. And while **How the Land Lies** is short and boasts somewhat predictable mood swings, First Light's keen, creative musicianship and dashing style are a fresh breeze from England's shores.

**SHOWDOWN!—Albert Collins/ Robert Cray/Johnny Copeland**
**Alligator AL 4743**

Performance: Surly
Hot Spots: *Bring Your Fine Self Home*, *T-Bone Shuffle* and *Black Cat Bone*
Bottom Line: Three blues buddies battle briskly

Albert Collins, the Iceman, the Master of the Telecaster, has slowly become one of today's blues stars with his piercing guitar bullets. Along his way he's inspired and assisted many a fellow blue noter, and recently he teamed up with two of his mightiest proteges, the Texas Twister Johnny Copeland and relative youngster Robert Cray. **Showdown!** is the record of that encounter, a sizzling album of torrid blues guitar. While the trio's selection of tunes, heavy toward slower tempos, might have been better, it's hard to imagine the three guitarists playing any harder. It's clearly Collins' album, as he solos on every tune in his sharp, sustained style. Copeland, meanwhile, is a meaner player, who matches tough, razor-sharp solos with snarling vocals straight from the gut (*Bring Your Fine Self Home*). And Cray shows his youth in a less traditional playing style that

mixes more soul and swing with the teardrops. Together the three have a good old time, battling heartiest on the opener, *T-Bone Shuffle*, and sharing the singing, writing and playing load. **Showdown!** is an inspired union of three modern blues heavyweights and a just plain fun album of blues.

**CENTENNIAL PARK—RMS**
**MMC Recordings MMC 004**

| | |
|---|---|
| Performance: | Funkily fused |
| Hot Spots: | *"Truck"*, *Centennial Park* and *Tootin' Beck* |
| Bottom Line: | Vet Brit sidemen get down with pizzazz |

Here's another conglom of British rock vets—guitarist Ray Russell, bassist Mo Foster and drummer Simon Phillips—who found themselves with extra time in the studio and, recording live, have cut a furious, feisty, fusion album well worth searching out. As the album states, these guys "have worked with artists as diverse as Jeff Beck and Brian Ferry." On

# MIDLINE

**GREETING FROM ASBURY PARK, N.J.—Bruce Springsteen**
**Columbia KC 31903**

Now that we've entered the Bruce Springsteen era, it's appropriate to look back to his first appearance on the scene in 1973. Geez, that seems like an awfully long time ago, thirteen years. Back then Springsteen was a scraggly-haired, scruffy-bearded bard from the backstreets, a scrawny tough guy who wrote memorable songs packed with so many words as to be cumbersome. That is, for anyone but Springsteen, because his debut album, **Greetings from Asbury Park, N.J.**, was something of a revelation, despite its stark, folky bareness and lack of the rock and roll pulse that is the musical heart of his music. He was positioned in a "Dylanesque" setting, with acoustic instruments and moaning harmonica (*Mary Queen of Arkansas*) but the verbal life of the songs and the nervous energy with which he told his greaser tales overcame the coffeehouse trappings. And when he got to rock, he fashioned several songs still among his most popular.

**Asbury Park** came before the E Street band had solidified, before Miami Steve Van Zandt and his bohemian demeanor colored the right side of Springsteen's stage. Clarence Clemons was in tow, and the band featured the keyboards of David Sancious, who soon departed for his own shot in the spotlight (a notably dim one). But the only guitarist on the album was Springsteen himself, and while he doesn't take any solos, he works pretty hard and showed himself more than just the boardwalk poet. The album starts with a bang on *Blinded by the Light*, still one of Springsteen's most verbose and popular rockers, and carries on steadily to the powerhouse duo of *Spirit in the Night* and *It's Hard to Be a Saint in the City* that close the album. In 1973, **Asbury Park** was such an exciting burst of energy that many didn't know what to make of this songwriter/singer/rocker/denim Jersey boy. It wasn't long before he made his first appearance on the covers of TIME and NEWSWEEK in 1975, with his third album, **Born to Run**, but a look back to the real beginning proves that if you only know Springsteen as **Born in the U.S.A.**, there's a lot more to learn.

**Centennial Park** they play in styles just as diverse, from the Beckian sounds of *"Truck"* and *Tootin' Beck*, to the distinctly Milesian title tune, to the tumbling Mahavishnu fusion of *Hoover the Duvet*. Everybody gets his chance to impress, with Foster shining on fretless bass on the pastoral *After All These Years* and romantic *First Love*, and Russell changing attacks from the deliberate but effective power approach on *Broadway Rundown* to high-speed, light-touch racing on *"Truck."* But the most impressive thing about **Centennial Park** is the fact that this trio just came together one day and whipped this stuff out. Let's hope RMS is provided with more opportunities to create their fierce fusion. (Write: *Sounds Good Music Company, 3355 W. El Segundo Blvd., Hawthorne, CA 90250*)

**KAIZOKU—BAN—Accept**
**Portrait 5R 40261**

Performance: Menacing and loud
Hot Spots: *Screaming for a Love Bite* and *Metal Heart*
Bottom Line: Crashing German metal captured loose in Japan

What is it about this band of German sonic maulers that is so endearing? Is it Udo Dirkschneider's incredibly irritating growl that takes metal mashing to a new ecstatic level? Is it the tight, overwhelming power of the band's sound that transforms simple riffs into musical weapons? Or maybe it's the finger-popping prowess of guitarists Wolf Hoffman and Jorg Fischer? Whatever thing or combination of practices, seems Accept's music strikes just as powerful a nerve in the Orient as it does in some stateside craniums. **Kaizoku-Ban** is a six-song Ep lovingly recorded in Japan, and it proves again that few bands wield metal malice with such oomph as Accept. On *Metal Heart* this German fivesome has the crowd of Japanese teens in a classical screaming frenzy, especially when Hoffman launches into his Beethoven etude, but the real heat can be found in the solid riffs of *Screaming for a Love Bite*. Dedicated to "the wildest fans in the world," **Kaizoku-Ban** is a brief but blasting chunk of live Accept, thick enough to chew on for months to come.

**PACK UP THE PLANTATION—LIVE!—Tom Petty and the Heartbreakers**
**MCA MCA2-8021**

Performance: Punchy
Hot Spots: *Breakdown, Refugee* and *So You Want to Be a Rock & Roll Star*
Bottom Line: A spunky assortment of live cuts

The last of 85's double live clambakes to arrive was Tom Petty's and it may well be the best. Most of the material is from the last Heartbreakers' tour, with several older cuts, covers and Stevie Nicks duets thrown in for their commercial benefits. Fortunately, Petty's music and spunky performance win out over the packaging. On most songs Petty and band are assisted by girl singers and a three-man horn section that breathes new life into songs like *Breakdown* and *Refugee*. At other times guitarist Mike Campbell takes over with his unflashy, insistent soloing and flawless comping, as on *You Got Lucky* and *It Ain't Nothin' to Me*. But what best conveys Petty's love for rock and the energy he puts into his music are several covers the band has lovingly played through the years. The opening *So You Want to Be a Rock & Roll Star* is a faithful rendering of the Byrds classic that directly acknowledges Petty's debt to that seminal group, while the show closer, the Isleys *Shout*, shows Petty at his rowdy best. **Pack Up the Plantation** is companion to a tour video, but as a rockin' Petty party it stands alone.


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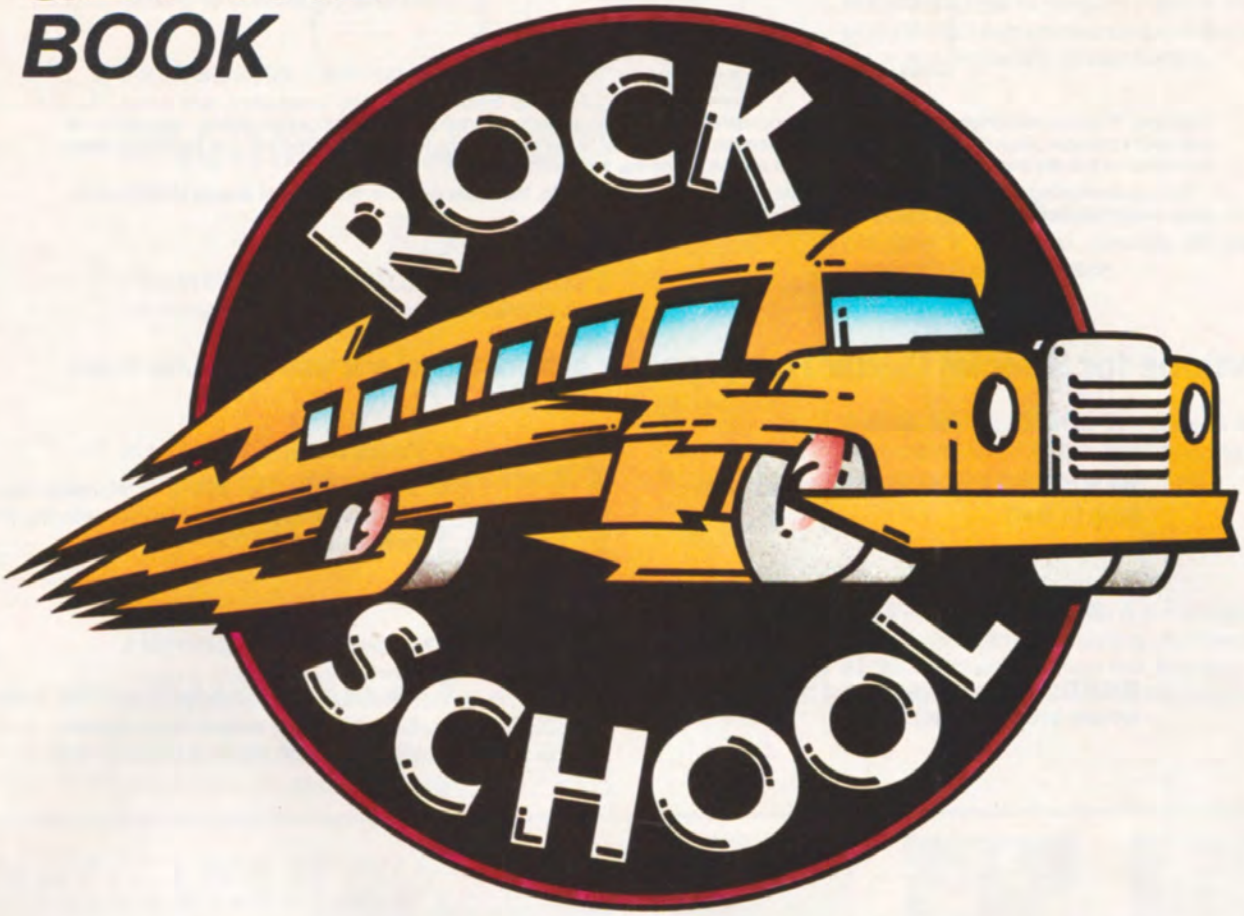


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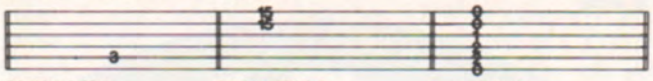
# TABLATURE EXPLANATION

## Definitions

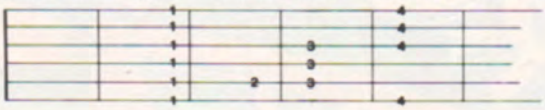
**Tablature** A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



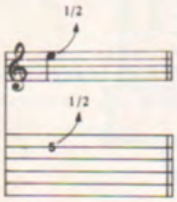
*5th string, 3rd fret* — *1st string, 15th fret, 2nd string, 15th fret played together* — *an open E chord*

**Position** Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

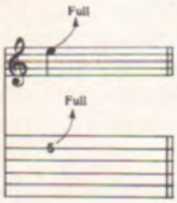
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



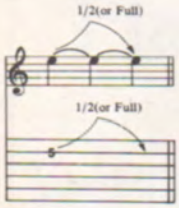
## Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



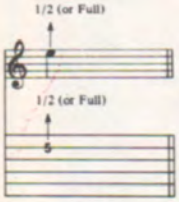

**BEND:** Strike the note and bend up ½ step (1 fret).



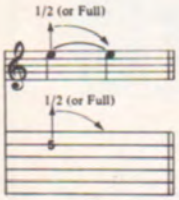

**BEND:** Strike the note and bend up a whole step (2 frets).



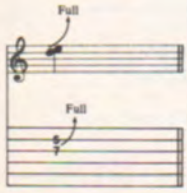

**LEGATO BEND AND RELEASE:** Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



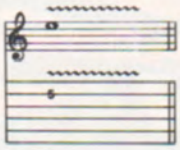

**GHOST BEND:** Bend the note up ½ (or full) step; then strike it.



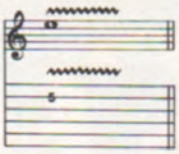

**GHOST BEND AND RELEASE:** Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



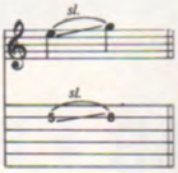

**UNISON BEND:** The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



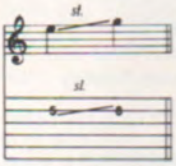
**VIBRATO:** The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



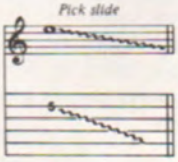
**SHAKE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



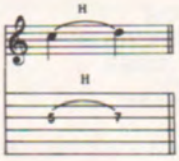

**SLIDE:** The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



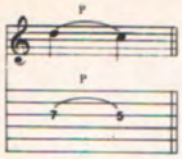

**SLIDE:** Same as above slide, but the 2nd note is struck.



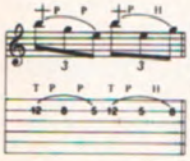

**PICK SLIDE:** The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



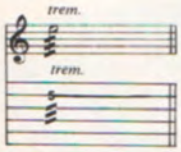

**HAMMER ON:** The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



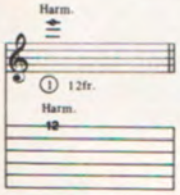

**PULL-OFF:** The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



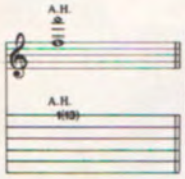

**FRETBOARD TAPPING:** Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull-off to note fretted by the fret hand ("T" indicates "tapped" notes).



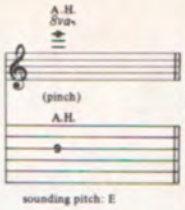

**TREMOLO PICKING:** The note is struck as rapidly and continuously as possible.



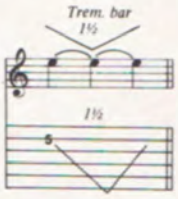

**NATURAL HARMONIC:** The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.



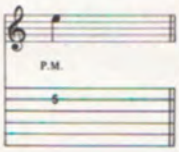

**ARTIFICIAL HARMONIC:** The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



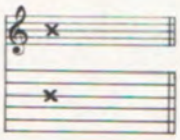

**ARTIFICIAL "PINCH" HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.




**TREMOLO BAR:** Pitch of a note or chord is dropped a specified number of steps then returned to original pitch.




**PALM MUTE (P.M.):** The note is muted by the picking hand lightly touching the string(s) just above the bridge.



**MUFFLED STRINGS:** A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.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## THE CHARTS

The following list of best-selling instruments and effects was put together by polling some of the top music dealers throughout the country. This month we feature fast-moving products that list for both over $500 and under $500.

UNDER $500

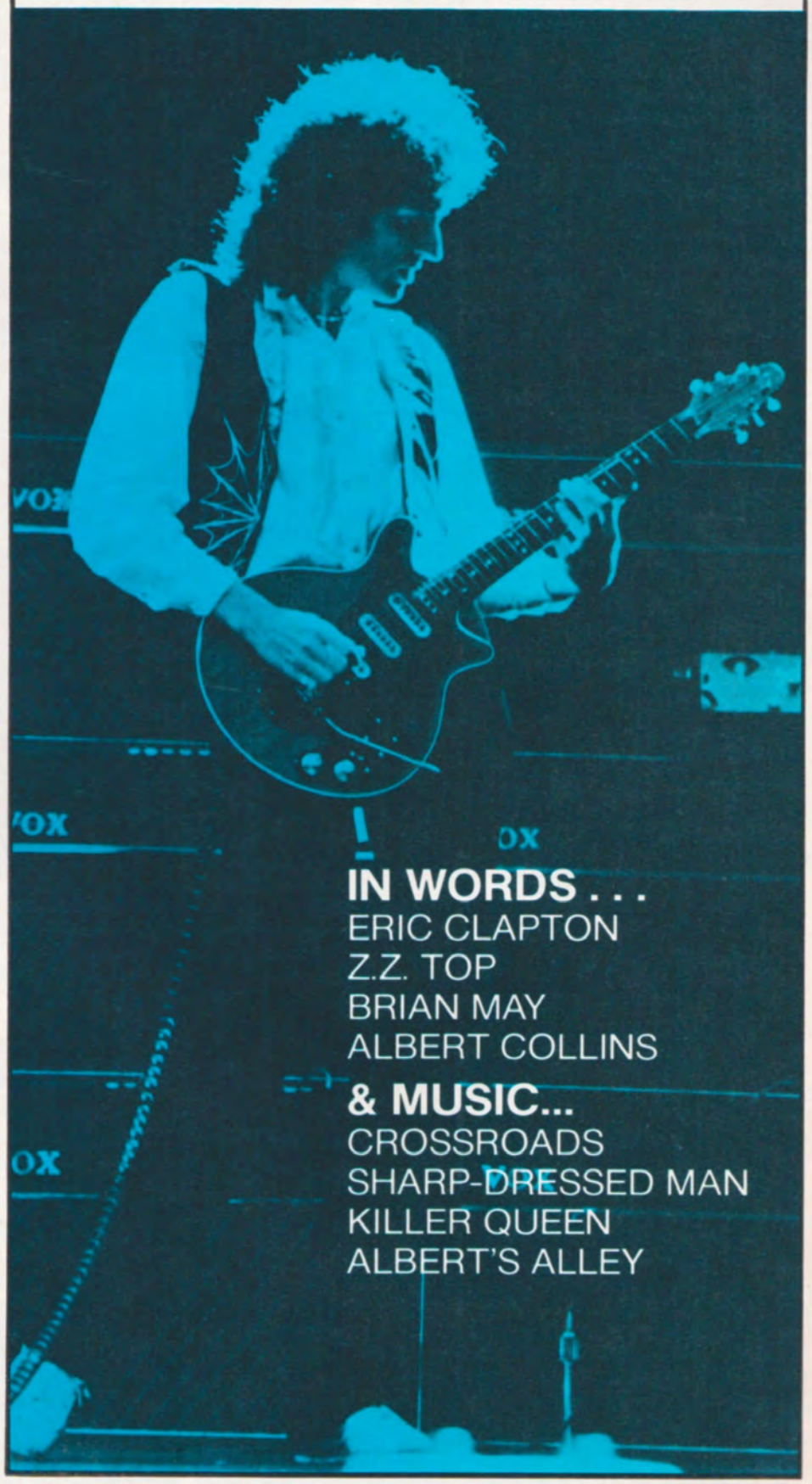
| This Month | Last Month | |
|---|---|---|
| | | **GUITARS** |
| 1 | — | KRAMER |
| 2 | — | FENDER |
| 3 | — | YAMAHA |
| 4 | — | PEAVEY |
| 5 | — | IBANEZ |
| 6 | — | ARIA |
| | | **BASSES** |
| 1 | — | FENDER |
| 2 | — | IBANEZ |
| 3 | — | PEAVEY |
| 4 | — | YAMAHA |
| 5 | — | G&L |
| 6 | — | ARIA |
| | | **AMPS** |
| 1 | — | PEAVEY |
| 2 | — | FENDER |
| 3 | — | ROLAND |
| 4 | — | MARSHALL |
| 5 | — | TRAYNOR |
| 6 | — | GORILLA |
| | | **EFFECTS** |
| 1 | — | BOSS |
| 2 | — | DOD |
| 3 | — | IBANEZ |
| 4 | — | ARION |
| 5 | — | ARIA |
| 6 | — | KORG |

OVER $500

| This Month | Last Month | |
|---|---|---|
| | | **GUITARS** |
| 1 | — | KRAMER |
| 2 | — | GIBSON |
| 3 | — | G&L |
| 4 | — | FENDER |
| 5 | — | MARTIN |
| 6 | — | CHARVEL |
| | | **BASSES** |
| 1 | — | ALEMBIC |
| 2 | — | FENDER |
| 3 | — | YAMAHA |
| 4 | — | G&L |
| 5 | — | GUILD |
| 6 | — | B.C. RICH |
| | | **AMPS** |
| 1 | — | PEAVEY |
| 2 | — | MARSHALL |
| 3 | — | ROLAND |
| 4 | — | FENDER |
| 5 | — | SEYMOUR DUNCAN |
| 6 | — | RANDALL |

WHAT'S HOT: Kramer IVL Guitar Pitchrider 7000, Ibanez Mini Guitars, Yamaha RX21 Drum Machines, Squire Strats, Akai Mini Digital Samplers, Scholz Bass Rockmans, Roland TR 707 Drum Machines, Gallien-Krueger 200 MB Bass Amps, Arbor Guitars, Holmes Amps, Jackson Guitars, Korg DW 8000 Poly-Synthesizers, Guild Burnside Lance Guitars.

# COMING NEXT MONTH



Send Your Guitar Questions To

# GUITAR QUESTIONS

Port Chester, New York 10573

by Barry Lipman

QUESTION: *My Kahler Tremolo Bridge stays in tune, but because it "floats" it is difficult to get in tune. Is there an easy way to tune a guitar with a floating bridge?—Rajen Mehta/Houston, TX.*

ANSWER: Floating bridges are somewhat difficult to tune with. Even with a non-floating bridge set up, flex in the neck allows one string's tension to effect the others. This interaction is greatly exaggerated by a floating type bridge.

Efficient tuning requires method and persistence. Start with the low E and work your way, in sequence, across to the high E. Don't bother trying to perfect any strings on your first or even on your second pass. Due to the interaction between strings you may have to make several passes before they're all near pitch.

Continue to tune each string in sequence from low to high until you can check them all without wanting to adjust any of them. If you do make a little adjustment to one string, you really should check them all again to be sure.

Note to extreme t-bar abusers: before tuning, work the bar up and down several times. While tuning, work the bar again after each pass through the strings. Be sure to work the bar vigorously before your final tuning check.

It shouldn't take more than five minutes to tune up, except with fresh strings. They take a little longer, although usually no more than fifteen minutes.

QUESTION: *Why won't my Fender Stratocaster get fifth fret harmonics?—Bart Angeline/Port Chester, NY.*

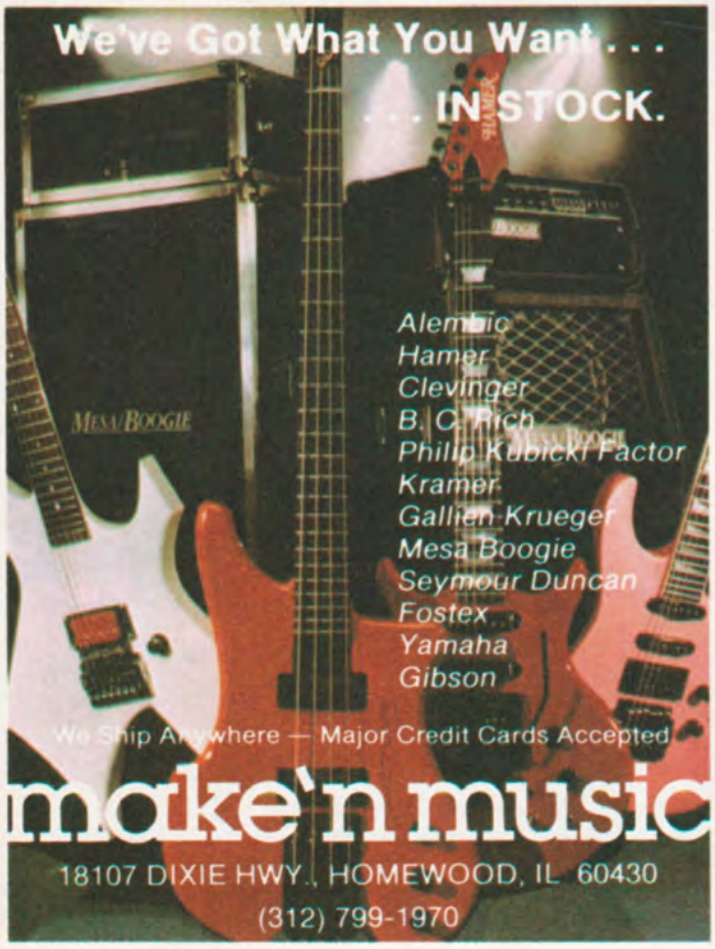
ANSWER: There are several reasons a guitar might lack a specific harmonic. One possibility is ruled out by the fact that your guitar has three pickups: on guitars with one pickup, that pickup may be located more or less directly under a node of a given harmonic.

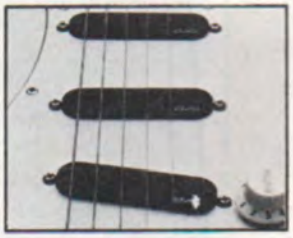
You can see a node by playing the first harmonic (twelfth fret) of an open string. A node is a place where the string does not seem to vibrate. The first harmonic is an octave and its only node is at the midpoint of the string. It is no coincidence that a node is always found right where you touch a string to play a harmonic.

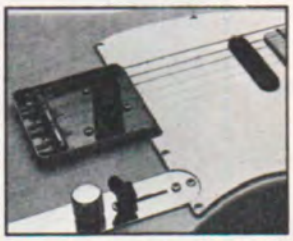
Because the string vibrates minimally near a node, the pickup will not hear it. If a pickup happens to be located midway between two nodes of a given harmonic, it would normally tend to favor that harmonic. However, if the pickup has a strong string-pull, like many Fender Stratocasters do, it may actually kill the sustain of certain harmonics when adjusted too close to the strings.

Sometimes the density and rigidity of the body and/or neck are just right (or just wrong) to interfere with certain notes or harmonics. This can be diagnosed by clamping various weights to either the head or the body. If the added weight makes a noticeable difference, you may have what I call a "resonance" problem.

Resonance problems can sometimes be fixed by changing the weight of the guitar. Changing the hardware or inlaying a lead weight under the bridge are two possibilities. Clamping various weights to different places will lead you to the right solution. Use your imagination. ■





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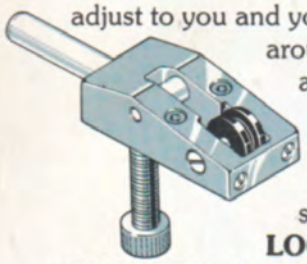

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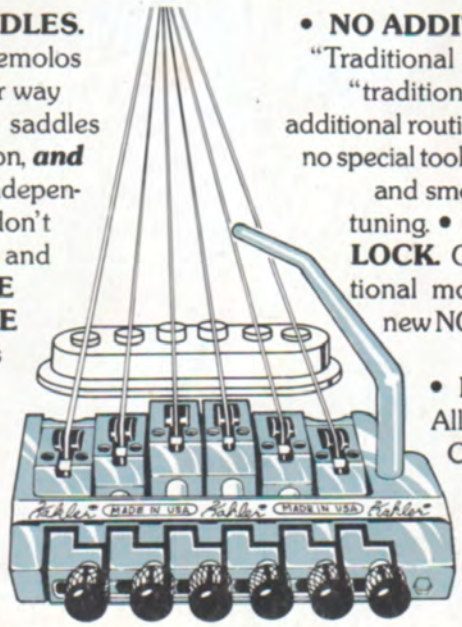


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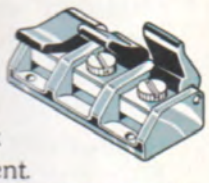

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